THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for September, 1917

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1. VISCOUNT ISHII, HEAD OF THE JAPANESE MISSION TO WASHINGTON 2. VICE-ADMIRAL TAKESHITA, NAVAL MEMBER OF THE MISSION 3. FAMILY OF VISCOUNT ISHII

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THE JAPAN MAGAZINE

VOLUME EIGHT SEPTEMBER, 1917 NUMBER FIVE

JAPANESE MISSION TO WASHINGTON

By HON. KIROKU HAYASHI, M. P.

(PROFESSOR OF DIPLOMACY IN KEIO UNIVERSITY)

THE appointment of a special Japanese Mission to the United States, headed by Viscount Ishii, ex-minister of Foreign Affairs, has attracted much attention both at home and abroad. As is usually the case in regard to matters of secret diplomacy opinions run to extremes. Some hold that the mission, though to some extent important, is chiefly a private affair that need not concern the public mind, while others apprehend the prevalence of some secret trouble between Tokyo and Washington, which the mission has been despatched as a last resort to try and clear up. What foreigners naturally wonder at is the marked absence of discussion respecting the mission and its object in the vernacular press of Japan. The Japanese are silent on the matter; is it a silence that is ominous, or the usual retience that marks Japan in delicate circumstances, or is it both? This aspect of the case is all the more striking when the newspapers of Japan are generally outspoken and rather wild and irresponsible in discussing public questions.

Of course the appointment of a special mission to America is not in itself an extraordinary procedure. Both England and France have already despatched special missions to Washington; and as Japan is an ally the wonder is that she has not before been asked to send representatives to confer on mutual activities in regard to the present war. It may be too much to assume, however, that the appointment of Japan's mission is merely in imitation of the other countries, or even at their behest. The despatch of a special envoy involves no doubt important diplomatic questions which are quite independent of mere fashion, though it is not necessary to assume that the object of the mission

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involves international complications of any kind.

America's participation in the war will affect the interests of Britain and the United States much more than it will affect those of Japan; and, therefore, it is probable that the mission of the envoys from these countries to America was fraught with results of momentous importance. While the envoys from France and England conveyed to America their gratitude and satisfaction at her decision to come into the war, they also doubtless had to adjust such important questions as the supply of munitions and provisions, as well as naval and military coöperation. As for Japan she has no questions of this kind to settle with the United States, at least not to any great extent; but still it cannot be denied that some conference is advisable as an ally in regard to mutual operations on the Pacific. Japan has certainly to express her gratitude to America for becoming one of the Allies, and to do what she can to cement friendship between the two countries. No one, however, can state with any degree of positiveness that such is the only purpose Japan has in sending her mission to the United States. There is, of course, a very definite reason for despatching the mission to America at this time, other than the mere cementing of friendly relations; nor am I quite ignorant of the main object of the mission; but I see at present no necessity for disclosing it. Personally I do not associate myself with any responsibility for the mission and its object, as I have not received any official explanation in regard thereto. But I am prepared to say what I think about it as far as seems wise.

I hold no brief for the Imperial Government or for those responsible for the despatch of the mission to the United States. I have always felt myself free to criticise and oppose, if need be, the plans and policy of the Government in regard to diplomacy, as in regard to any other matter. It would, of course, be a misunderstanding to assume that the mission to Washington is bent on finding out some secret in the diplomacy of that country, which was not available at home. I presume the main aim of the Japanese envoy will be to convey the mind of Japan accurately to the Government at Washington, and to obtain, if possible, the sympathy and recognition of the United States in regard to Japan's policy. Consequently the mission is intended to impart information rather than to receive it. It is sent to tell rather than to listen!

If the object of the mission had anything of the nature of secrecy about it I presume the despatch of the envoys would not be so publicly announced. Those bent on a secret mission do not proclaim their coming. If one wishes to ascertain the secrets of a friend or neighbour one does not ring the bell and announce that one has come to find out

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certain secrets. There are other methods more in accord with reason and common sense. Had Japan any secret purpose in despatching her envoys to Washington she would not have adopted the present course. Such a plan would be sure to defeat the object she had in view. Secret missions have to be carried out by secret means!

If I am not much mistaken one of the principal objects of the mission will be to discuss the matter of the disposal of Tsingtau, as the approval of the United States in regard to Japan's policy anent China would greatly facilitate matters after the war. As far as it is a question between Japan and Germany it is safe to say that the matter has already been settled between Japan and the Allies; but America is a new Ally, and the question has not yet been taken up with her. At the same time nothing in the way of complications is apprehended, since Japan wants nothing that America would be likely to refuse. The entrance of America into the war and her new status as an Ally completely changes the situation in one sense, for Japan has had none of the understandings with America that she has had with her other Allies. This is so plain that it merely needs to be started to be understood. To have settled this question alone will have justified the sending of the mission to Washington.

It is, further, safe to assume that the Ishii mission will ask America for a recognition of Japan's preëminence in China, especially in a political sense. The interests of Japan and America do not in any way conflict in China. Such interests are really more in accord than the interests of Japan and Britain in China. What Japan desires to do is to convey to America in a way that never has been done, the true policy of Japan in China; and she has little fear of being able to reach an understanding. It will be remembered that recently the United States surprised and forestalled Japan by sending a note of advice to China. As such independent action is likely to be misunderstood in Japan and cause unpleasant suspicions injurious to friendship between the two countries, it seems necessary for them to come to a thorough understanding on the matter. There are no doubt other important questions to be taken up, but for the present they must lie within the realm of state secrets. At any rate I have said about all that is permitted for publication at the present moment. And what I have said is merely my own opinion, well based, of course, but, as some will think, mere conjecture after all. Be that as it may, I cannot but hope, as a patriotic and loyal Japanese, that the above objects will be included in the mission.

On the floor of the Imperial Diet, when Dr. Takahashi questioned the Upper House concering the purpose of the special mission to the United States, the Foreign Minister replied that, to his

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regret, he was not able to reveal it at the present juncture. This, of course, was a proper reply from an official, and need not be taken as implying anything one way or another. But we know that a special diplomatic mission is not a mere mechanical operation: its object is definite and its success in attaining it depends on the character and ability of the envoy, who must adapt himself to circumstances as he finds them. To reveal the exact object of his mission might, therefore, prejudice the circumstances, and so the Government authorities naturally refrain from discussing or even revealing the object. The best way for a Japanese who wishes to help his country, is to put himself in the place of the envoy and ask what he would do were he sent on such a mission. By doing this one can not only prepare the public mind but also stimulate the authorities on both sides as to their respective duties toward each other; and this is what I have been trying to do.

Happily there is no need for apprehension as to relations between Japan and the United States; nor is there likely to be in the near future. Indeed there are few persons capable of such a wild dream as the probability of war between the two friends of the Pacific; and these few must be adjudged as possessing unhealthy brains. If there is no good reason why Japan and America should fall out with each other, there can, of course, be no good reason for war, and no advantage from a war if it should occur. All people of sound thinking in Japan fully realize the possibility of Japan and the United States developing their mutual interests on the Pacific without injuring their national pride, even though the same possibility is not so clear in the case of Japan and some other countries ten years hence. Japan is dependent on the United States for the supply of her raw cotton and the purchase of her raw silk, to sacrifice which would greatly cripple her industries.

There are those who aver that the enormous naval and military expansion of America during the present war may menace Japan and lead to war later. But it is a foolish argument that we must fight America because she is strong. That is tantamount to saying that locked doors are a temptation to robbers. Surely we have learned the mistake of making war over dreams; and such theories as Pan-Asia, and Pan-Japan, and the supremacy of the Pacific are no more than dreams. Politics can never be based on visions, but on actualities. The brewing of visions and dreams may injure friendship between Japan and American, but the truth will never do so. Let both countries reverence the truth!

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THE GROVES OF MUKOJIMA

BY CARRIE SHAW RICE

Love, let us go to the groves of Mukojima;
Fairy pink petals float down through the air:
Come with me love, with me, come to Mukojima,
Merry time, cherry time's waiting us there.

O, for Mukojima, ho, for Mukojima,
Banish all traces of sorrow and gloom;
Come with me, love, with me, come to Mukojima,
Come where the cherries are bursting with bloom!

Smiling the gods in the groves of Mukojima,
Sweet floats the incense from temple and shrine;
Worshippers kneeling in prayer to their idols,
I, too, a worshipper, kneeling to mine.

Love wilt thou go with me, go to Mukojima?
Idol of idols, and moon of my night;
Butterfly maidens with cherry bloom laden
Shall dance for thy pleasance till morn's rosy light.

Ah, merry the hours that we spent at Mukojima!
Down the Sumida so gayly we fare;
Daintiest flowers from the bowers of Mukojima
Lighten the night of your glorious hair.

O for Mukojima, ho for Mokojima,
Banish all traces of sorrow and gloom;
Come with me, love, with me, come to Mukojima,
Come while the cherries are bursting with bloom!

Tacoma, Washington

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BUDDHIST FAMILY SHRINES

By NORITAKE TSUDA

(Expert in the Tokyo Imperial Museum)

IN Japan every Buddhist family has a small shrine known as a Butsudan. The custom dates from the advent of Buddhism to the country many centuries ago. In the year 686 A.D. during the reign of the Emperor Temmu it was promulgated that every family should keep a small image and a copy of the sacred writings enshrined in the home. This was the beginning of the custom, though no doubt it was observed by some before the regulation was issued respecting it. The shape of the Butsudan at that time is not now known; and the only mention of it is in the *Nihon Shoki*, or Record of Ancient Things. In the Nara period, however, during the 8th century especially, we know that Buddhist images were usually enshrined in a box-like altar called a *dzushi*, inside of which were various images of Buddha, sometimes only painted ones, the figures differing according to the sect.

The word Butsudan seems to mean a throne for Buddha, or an altar, a meaning quite clear since the 9th century at least, as the word is found so expounded in the oldest Japanese commentary, the *Irohajiruisho*, a kind of dictionary compiled in the 12th century. In time the shape and style of the Butsudan went through modifications, though most of them follow the most ancient forms extant. The chief differences are due to the ideas of the various sects of Buddhism.

The Butsudan of the Jodo-Shinshu sect, for example, is finely made and elaborately decorated. It is usually a copy in miniature of the great altar called the *Shumigokuden* in the Nishihongwangji, the main temple of the sect. That temple represents a sort of idealized palace for the enshrining of Buddha; the altar is still further idealized to represent the holy of holies on Mount Sumeru where Amida dwells, and symbolizes the five peaks and eight columns described in the sutra. The five peaks are represented by five roofs, which stand for Wisdom and the eight columns under each roof, except the middle one, represent the Logos; and the whole shrine is intended to signify the inseparableness of the Logos and Wisdom. A miniature copy of this altar is fitted up

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in a box called the *dzushi*, among the followers of the Jodo-Shinshu sect. Within the Butsudan of this sect are two or three platforms or stands, on the highest of which is enthroned the image of Amida. On the shelf in front are placed two vases and sacred bowls for food offerings, called *hanjiki*, together with an incense burner. On the next shelf at the left stands a statue of the priest Shinran, founder of the sect in the 13th century; and on the right side is an image of the priest Ren-nyo-Shonin, a famous teacher of the sect in the 15th century. Between them the *ihai*, or tablets bearing the posthumous names of family ancestors are placed. On the lowest shelf stands a candlestick, another incense burner and two more vases.

With the Nichiren sect of Buddhism the Butsudan is much simpler. On the upper shelf of the altar is a *stupah* bearing the sacred ideographs for *Namu Amida Butsu*, as well as an image of Shakamuni, the founder of Buddhism and other of the Taho Buddha, on either side of the *stupah*. Midway on the next shelf stands an image of Nichiren, the founder of the sect in the 13th century; and with the image are the *ihai* of the family ancestors.

The other numerous Buddhist sects have developed no special form for the composition of the Butsudan, but the image of Buddha and that of the founder of the sect are never absent. While some have Buddha on the upper shelf, as the Jodo-Shinshu sect others have an image of Zendo Daishi, founder of the Jodo sect in China in the 7th century on the lower shelf, together with one of Honen Shonin of the 13th century. In the Butsudan of the Jishu sect, besides the image of Amida, there are images of the priest Ippen and Shinkyo enshrined, the former being founder of the sect, and the latter one of his most illustrious disciples.

In most of the other sects any Buddhist image seems to be suitable for inhabiting the Butsudan according to the faith of the family. In addition to the main figure of Buddha the Shingon sect enshrines one of Kobodaishi.

The Butsudan is a portable shrine, the height of which is usually from two to four feet, and costs from 20 to 400 *yen*, according to the quality. The best quality is beautifully carved and covered with fine lacquer. In the best Buddhist families tea is offered and incense burned before the family shrine every morning, the elder members of the house appearing before the altar and striking the bell, after which a sutra is read and a prayer offered for the welfare of the family. In the evening a light of pure vegetable oil is lit on the altar and prayer offered as in the morning. On the anniversary of the family ancestors a priest is summoned to perform a special service, as well as no the anniversary of the recent death of members of the family. At that time various food offerings are made before the spirits of the departed, being laid before the Butsudan.

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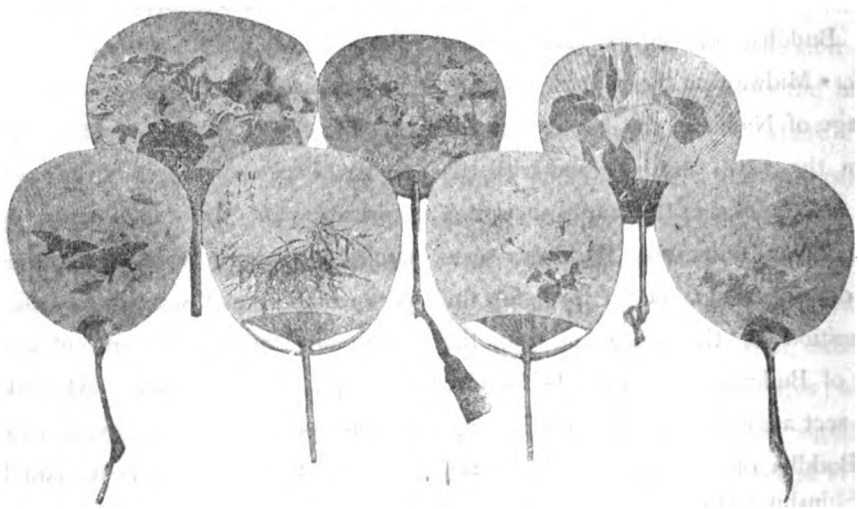
The 15th of July, being the great Buddhist anniversary, all utensils and things connected with the house, are cleansed. The Butsudan is decorated in a special manner and the offerings are of a special kind. On the evening of the 13th branches of *ogara* are burnt at the entrance, the ceremony being known as *omukai*, or welcome to Buddha; and during the ensuing three days visits are paid to the tombs of the ancestors and relatives. On the 15th day one or more priests are brought to the house to read sutras and offer prayers before the Butsudan, and a great round of entertainment goes on. During these days there is practically no business done. On the next morning fire is again burnt at the entrance, the ceremony being called the *okuribi* or sending-off fire, and then all the offerings are removed from the family altar, wrapped up carefully and sent adrift in water. Often, however, one hears along the streets at the Bon season the cry of the poor, "O Mukai!," which means "Welcome! Welcome!," the object being to get the altar offerings which are thrown away, on the score of carrying them to the water and receiving a few sen therefor.

The origin of the *Bon-matsuri* was in India. When the famous disciple of Shakamuni, Mokuren Sonja, by the eye of faith saw his mother in hell, he lamented his failure to make efforts for her relief. But not knowing what to do he appealed to Buddha, who told him that faith alone was not sufficient for such deliverance; he must do something, and the best thing he could do was to invite and entertain many priests on the 15th of July, so that they might rest and recuperate after their long devotions, and by such meritorious works his mother would be delivered. This is written in the sutra, and the ceremony is supposed to foster filial piety.



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THRONE OF BUDDHA IN THE HONGWANJI TEMPLE, TSUKIJI, TOKYO

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1. PORTRAIT OF THE LATE MIYAKAWA KOZAN 2. GIANT FLOWER VASE BY MIYAKAWA KOZAN, AWARDED THE GRAND PRIZE AT THE PARIS EXPOSITION 3. AN EXHIBITION OF MASTERPIECES BY MIYAKAWA KOZAN

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MIYAKAWA KOZAN

By K. IMAI

IN the production of artistic porcelain and earthenware Japan has always taken an important place; and in this respect her position is to-day higher than ever, since these products continue to form an increasing portion of her annual exports. The most important countries engaged in this industry are Germany, England, Austria, France and America, each of which evinces some special feature worthy of appreciation. But for artistic taste and intrinsic worth none of them surpasses Japan in the manufacture of earthenware.

When the demand first arose for Japanese porcelain abroad many mistakes were made in the effort to cater to western taste in colouring and decoration, producing some gaudy and inartistic work that could never have found appreciation or use in Japan. The occidentals in time got tired of this and the demand fell off somewhat; but with recent improvements the demand has revived and now there is quite a flourishing trade in such exports. It is not too much to say that the products of Japan are now bringing about a revolution in the world's ceramic industry. The products of Japan, with their exquisite and idyllic scenes and deft workmanship, have captivated the more intelligent of western people. The art and care spent on the production of a piece of Japanese porcelain should make it of more value than work mechanically turned out, and naturally the output cannot be so fast or so great as in work less carefully made and decorated. It is not so difficult to produce conventional work in porcelain, but work of real artistic merit is not within the skill or craftsmanship of all producers. It is in this respect that Japanese ceramic ware excells that produced in western countries.

One of the most popular of Japanese porcelains is what is known as *Makuzu-yaki*, produced by Miyakawa Kozan, one of the foremost ceramic artists of modern Japan. An artist of his kill and taste is not seen more than once in a century; even he is the product of a long line of ancestors skilled in the same art. It is a case where heredity is clearly seen in the creation of great aesthetic power and decernment. As far back as the year 1596 we find the name of Miyakawa noted in the porcelain industry, the family then producing what was known as *raku-yaki*. Miyakawa Chobei and his son Miyakawa Chozo of the ninth generation were celebrated artists in this line. These artists devoted much time to the study of Chinese masterpieces by which they were much influenced in their own work. They produced the famous *makuzu-yaki* of which their modern descendant Miyakawa Kozan has been the foremost master.

Miyakawa Kozan displayed artistic taste even from early youth. Born in 1842 in Kyoto, the home of beautiful porcelain, young Miyakawa was trained in the studio of his father, beginning at

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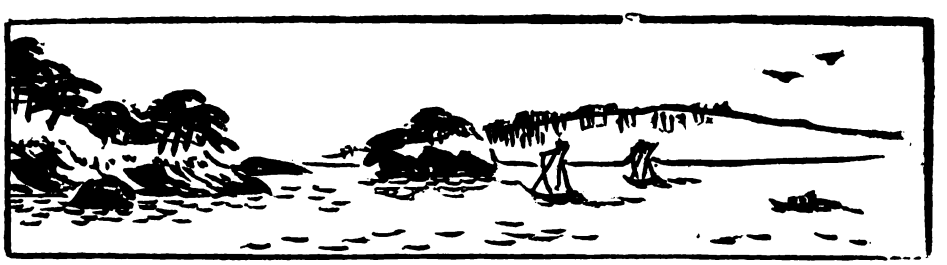
the age of ten. At the age of 18 his work was admired by the government officials and he was asked to make pieces for the shogun. When the Meiji Restoration was accomplished and the shogunate gone, Miyakawa removed from the old capital to Yokohama, as offering the largest patronage of his art for purposes of export. His great task was to discover a suitable clay. This he finally did on Mount Amagi in the province of Izu; and having hit upon good material he set about improving his porcelain in design and execution. His products at once met with the approval of foreign taste and his *makuzu-yaki* was in great demand. When taste changed and exports of his ware fell off, Miyakawa did not give up hope that people would return to an appreciation of real merit and artistic production. He took advantage of the lull in trade to devote more time to study of his art and an effort to produce something new. His studies included all that had been achieved in China, Japan and Europe, from which he hoped to gather hints and important points of interest. Among the improvements he was thus able to introduce were processes of patterning by the use of certain chemicals; and his work in this direction was much appreciated abroad.

In 1896 Miyakawa Kozan was chosen commissioner of ceramic art for the Imperial Household, the highest position an artist can aspire to, and the highest approval his ambition could desire. In 1897 the Imperial Government conferred on him the Green Ribbon as a mark of appreciation to one who had greatly benefitted the nation. The Government sent him abroad on a mission of investigation regarding the possibilities of the ceramic industry, and he took advantage of this to make himself perfectly familiar with the world's advancement in his art. In all exhibitions of fine art he has been the chief judge as to ceramic ware.

In Miyakawa Kozan we have the example of a man who devoted his whole life to the pursuit of beautiful creations in clay; and his influence on the ceramic art of his country has been greater and more beneficial than that of any other ceramic artist of this generation. Even in his old age it was his delight to devote his mind to his favourite art. On the 20th of May last he passed away at the age of seventy-five, leaving behind him works of art that his country will forever preserve in his memory; and it is believed that as time goes on his name will shine still brighter in the annals of Japanese ceramic art.



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FINE ART PIECES BY THE LATE MIYAKAWA KOZAN

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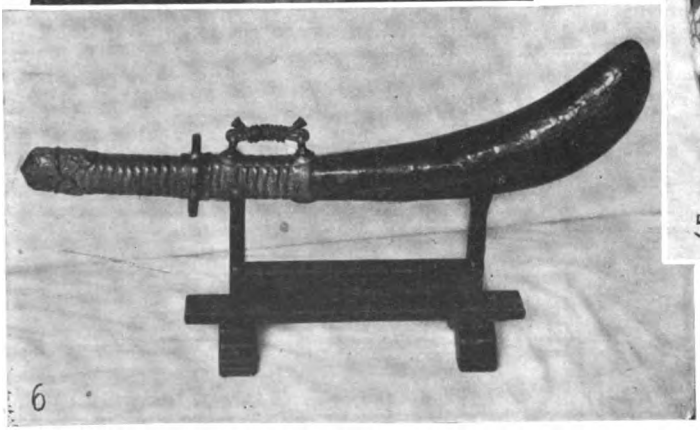

MASTERPIECES BY MIYAKAWA KOZAN

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THE KEIAN REBELLION

By K. KIYAMA

IN the time of Iyemitsu, the third shogun of the Tokugawa house, there lived in Yedo a teacher of military science named Yui Shosetsu, the son of a dyer from Suruga. The man had been interested in military arts from childhood, and had been a pupil of the learned Takamatsu Henpei, a *ronin* as well as writing master. One day amidst his omnivorous reading Yui came across the *Taikoki*, a volume giving the distinguished military career of Toyotomi Hideyoshi, telling how that warrior had arisen from the most humble position as a poor peasant of Owari to the highest place his country could give him, as a subject of the Emperor. The youth was so impressed by the book that he resolved to set out for Yedo and come to something great himself.

In the shogun's capital the young man fell in with a man named Ishikawa Chikara who said he was a descendant of the Kusunoki family, and had many books on strategy of which he alleged Kusunoki Masashigé to have been the author. Yui Shosetsu was finally adopted by this man and came to live in his house, at Ushigomé in Yedo, where he became a notable teacher of military science and had many pupils.

In order to further his ambition after greatness the young man made out a geneological tree connecting himself with the great Kusunoki family, and also a banner like the *kikusui* of that family. These he buried in the compound of the Sengen shrine in Suruga. In time the pupils attending his instruction numbered as many as 1,000, and his name was known far and wide. Even young daimyo became his pupils, and though he was no more than a *ronin*. he came to live like a feudal lord.

One day he summoned his pupils and informed them that he had had a dream in which he saw the great Kusunoki Masashigé, from whom he learned that he was a descendant of that house. To prove it Shosetsu proceeded to Suruga to unearth the geneological table and the banner, which he brought back with him to Yedo, announcing that he was a member of the ancient family. Having proved that he was a representative of the greatest loyalist that the empire had a known, Shosetsu now began to denounce the shogunate as disloyal to the Imperial House, and began to plot its downfall.

At that time there lived in the Hongo

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ward of Yedo another instructor in military art named Marubashi, who said he was a son of Chosokabé who had exerted himself in the interests of the Toyotomi family, and died at the siege of Osaka castle. He also had a grudge against the Tokugawa house, which had persecuted the family of Hideyoshi. To him Shosetsu unbosomed himself, and both were in agreement.

Shosetsu, proclaiming himself a retainer of Tokugawa Yorinobu, lord of Kii, gathered together armed forces, saying his lord had so commanded. Now the lord of Kii was a son of the first of the Tokugawa shoguns, Tokugawa Iyeyasu, and was held in great awe by the shogunate; and Shosetsu took advantage of this to behave as though under orders from his master, whom he declared to be on bad terms with the shogun, his nephew. Thus he was enabled to collect a strong force and considerable funds; after which he was ready for rebellion.

In this he was to be aided by Kawara Jurobei, commissioner of arms to Yedo castle, who was to set fire to the castle during a strong wind when the conflagration would be sure to bring out all the ministers of State who could be easily attacked and killed, the conspirators hoping to gain entrance to the castle by bearing lanterns with the Tokugawa crest and announcing themselves as the forerunners of the lord of Kii, Tokugawa Yorinobu. Poison was to be put into the city water in sufficient quantities to make many people sick and so throw the whole population into confusion.

The leader of the rebels was to be Marubashi, Shosetsu himself planning to go to Shidzuoka, the summer residence of the Shogun, to set fire to the place and attack the castle of Suruga and the tomb of the Ieyasu, so as to prevent the daimyo from hurrying to the rescue of Yedo. Kato Ichiyemon was to lead another force to Kyoto, create a disturbance there and rescue the Imperial House from the officers of the shogun. Osaka was committed to Yoshida Hatsuyemon and Kanai Hanbei, the former being a son of famous retainer of the Toyotomi family who fell at the siege of Osaka castle. This man had been a priest of the Zojoji temple at Shiba, Yedo; but he did not forget the evil brought upon the house of Toyotomi by the Tokugawa shoguns, and resolved to avenge the family of his master. He and Kanai proposed to set fire to Osaka castle and occupy it as well as other strategic points.

Such was the plot planned by Shosetsu and he was awaiting a favourable opportunity to carry it out. This arrived with the death of the shogun, Iyemitsu, in the Keian period, 1651, being succeeded by Iyetsugu, still a child. The country at that time was full of *ronin*, who had lost their masters in the various civil wars, and Shosetsu had no difficulty in collecting forces to do his bidding. During the months of June and July that year they

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set out for their appointed places to start the rebellion.

In Yedo Marubashi devoted himself energetically to secret preparations for the success of the plot; and even went so far as to borrow large sums of money in the name of the Government, which he used for his own purposes. When the money was due Marubashi was not able to return it, and so could not longer delay the rebellion. Marubashi, to gain a little time, told his creditor what he proposed to do, asking him to wait; but the creditor went and informed the governor of Yedo. About the same time one of the pupils of Shosetsu, Okumura Hachiyemon, informed his older brother of the plot and he in turn told the state minister, Matsudaira Nobutsuna. It is said that young Okumura treasured a grudge against Shosetsu because one day when the lad was having a contest in archery with Marubashi the latter won by taking suggestions thrown out by Shosetsu, which Okumura could not forgive. This he regarded as a sufficient excuse for betraying his master. Thus through the carelessness of both the leaders the plot was disclosed before it could be carried out.

The first thing Matsudaira determined to do on hearing of the plot was to have Marubashi arrested; but knowing his skill with war weapons he did not like to send the police after him, lest they might be killed; and so he instructed the governor of the city to entrap him. That night the governor collected a band of men, and surrounding the house of Marubashi, began to sound the alarm of fire; and when Marubashi came out to see where the fire was, he was suddenly pounced upon and carried off, including his whole family. At the same time Kamei Ukyo was despatched to Suruga to request the governor of that place to arrest Shosetsu. They found him at an inn with eight of his assistants or accomplices; but as soon as they saw that they were to be arrested they all immediately committed suicide, Shosetsu being then 42 years of age. Kato was arrested in Kyoto and Yoshida at Osaka, but Hanai succeeded in despatching himself before capture.

On the 10th of August in that year the trial was held and Marubashi and 28 others were condemned to crucifixion at Shinagawa, where their bodies were left exposed for seven days as a warning to all who might foster rebellion. The heads of those who escaped this fate by suicide, were exposed on the banks of the Abé river at Suruga.

When the government searched the houses of the conspirators they found secret letters from Tokugawa Yorinobu, the lord of Kii; and it was decided that he should be done away with secretly. So one day, just to see how he would take it, the officials called on the lord of Kii and informed him of the conspiracy of Shosetsu and the others. The daimyo took it in a very natural manner, merely remarking that it was most fortunate that

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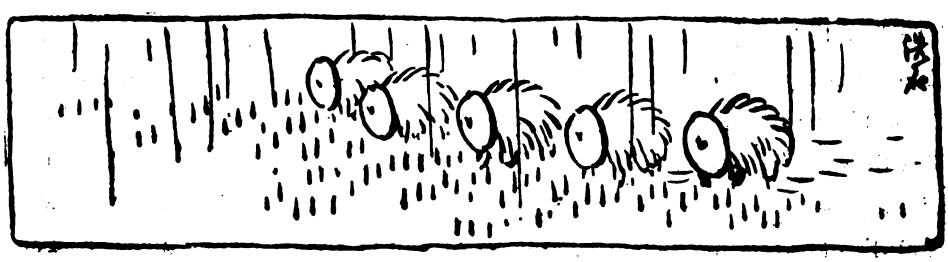
the plot was discovered in time. He said that it was also fortunate that the letters were discovered, especially as they were connected with his name; and no one would believe them genuine, as he was a relative of the boy shogun. Evidently they were forgeries as part of the conspiracy. "However, if the Government finds it possible to believe that the letters are genuine," he remarked, "I am ready to give up my fief and place myself at the disposal of the authorities."

This frank attitude removed all suspicion from the minds of the officials, and the lord of Kii was not molested. To all who had rendred services in unearthing the conspiracy the government gave liberal rewards, Okumura Hachiyemon receiving an annual pension of 300 *koku* of rice; while the man who had lent the money no Marubashi thinking it was for the government and who had found out the plans of the borrower, being a bowmaker to the shogun, had his pension much increased.

This rebellion, like another about the same time at Amakusa, was greatly fostered by the extraordinary number of *ronin*, or masterless samurai, that resulted from the cessation of civil war brought about by the Tokugawa shoguns. Idle officials and soldiers always tend to promote trouble. After that time the authorities devoted special attention to the control of *ronin*. There are diverse opinions as to the motives of Shosetsu. Some hold that as he believed himself a true follower of Kusunoki Masashigé he had no other idea than to place the Imperial House above the shogunate; while others believe that he was in secret league with the daimyo of Kii who, it is alleged, wanted to displace the boy shogun and assume that office himself. Others again say it was simply the ambition of a vain man who wanted to seize an opportunity to rise in the world. It is impossible at this date to decide which of these views is right.



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INOKASHIRA PARK

By S. SAITO

OWING to increasing density of population in Tokyo the various parks used as lungs for the city have proved inadequate to the needs of the capital, and consequently efforts have been made to open parks and pleasure grounds in the suburbs. One of the most beautiful of the new parks is Inokashira, already famous for its great natural attractiveness and fine views. The new park has visits from vast crowds of people daily. The only place that can attempt to compete with Inokashira is the resort on the Tamagawa river. This is the stream which supplies Tokyo with water. For more than 300 years water has been obtained from this source for the city. Along the upper reaches of the river the scenery is very fine, and in some spots really picturesque. The Tama river is famous also for its trout, which draw men of the reel and rod in large numbers; the flavour of the little fish is unsurpassed. The upper section of the stream is protected as a water source, and a canal branches off from there conveying the water to the filter beds at Yodobashi in Tokyo, a distance of some 36 miles.

The old water course used in the Tokugawa days now ends in a lake and it is around this big pond that Inokashira park has been made. The best way to reach the place is to take the train to Kichijoji on the Central Line, the best place to start from Tokyo being Shinjuku station. The park is well wooded with pine and cedar, whose green shadows are reflected in calm surface of the lake. One would not dream that such woods and water were in the vicinity of the capital, or that so soon a cool retreat was within the reach of the weary.

When the city authorities decided to add these grounds to the parks of the metropolis the greatest care was taken to have a park designed that would utilize to the fullest possibility the great natural advantages and beauty of the environment. The enclosure includes ancient shrines like that to the Goddess Benten, which dates from 787 A.D., and near the lake-side is the Daieiji temple of the Tendai sect. When the great shogun Ieyasu visited the place he was struck by its beauty, and called it Oyanoi; but the shogun Iyemitsu visited the spot and cut the word Inokashira on one of the trees, hence the name now given to the park.

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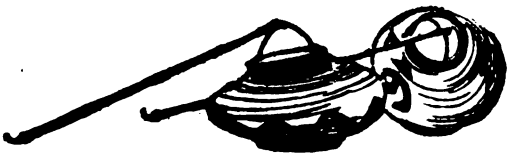
The portion of the old tree bearing the ideographs cut by the shogun is preserved in the temple.

Along the streams known as the Tachikawa and the Futako, boats can be had for pleasure or for fishing trout; and teahouses are always near and ready to cook the fish and serve them in the boats or at the inn. It is a pleasant sight to witness these gay pleasure boats with their many guests and geisha songs enlivening the beauty of the scene on the hot, calm days of summer and autumn. One may reach these spots by taking the train from Shinjuku to Tachikawa or Hino. Futako may be reached by electric tram from Shibuya station.

Up along the Tama river are Fuchu and Chofu, two very old towns, older than Tokyo. Fuchu was the first settlement on the plain of Musashi. It is still a place of some 5,000 people, while Chofu has about 4,000 inhabitants. In the vicinity are some famous old trees. The troops in ancient times on their way north for the subjugation of the savages used to halt at these towns and pray at their old temples for victory. One of the shrines is said to be 1,800 years old. One of the generals in some of these campaigns presented the town with young trees to be planted, one of which still remains in the shape of a giant *keyaki* which is supposed to be oldest specimen of this tree in Japan. In the Zenmyoji temple is a noted image of Buddha which is included among the national treasures.

The place has some traditions that show how human it has always been. There is, for example, the story of the beautiful girl with whom one of the samurai fell in love on his way to war; and during his absence she was wooed by another youth, who persuaded her that her lover had fallen in battle; and when she learned too late that she had been deceived, she committed suicide. When the samurai returned and heard what had happened, he was naturally in great grief and had a beautiful image of Buddha made and presented to the temple; and this is the noted image above mentioned. The idea was that the presenting of the image to the temple would help to console the departed spirit of the unfortunate maiden.

Not far from Fuchu is an old battlefield known as Bunbaikawara where Nitta Yoshisada fought against Hojo Yasutoki in 1333, defeating him after a three-days' struggle. There are several other places of historic interest in the locality. One has only to move about and inquire to find them.



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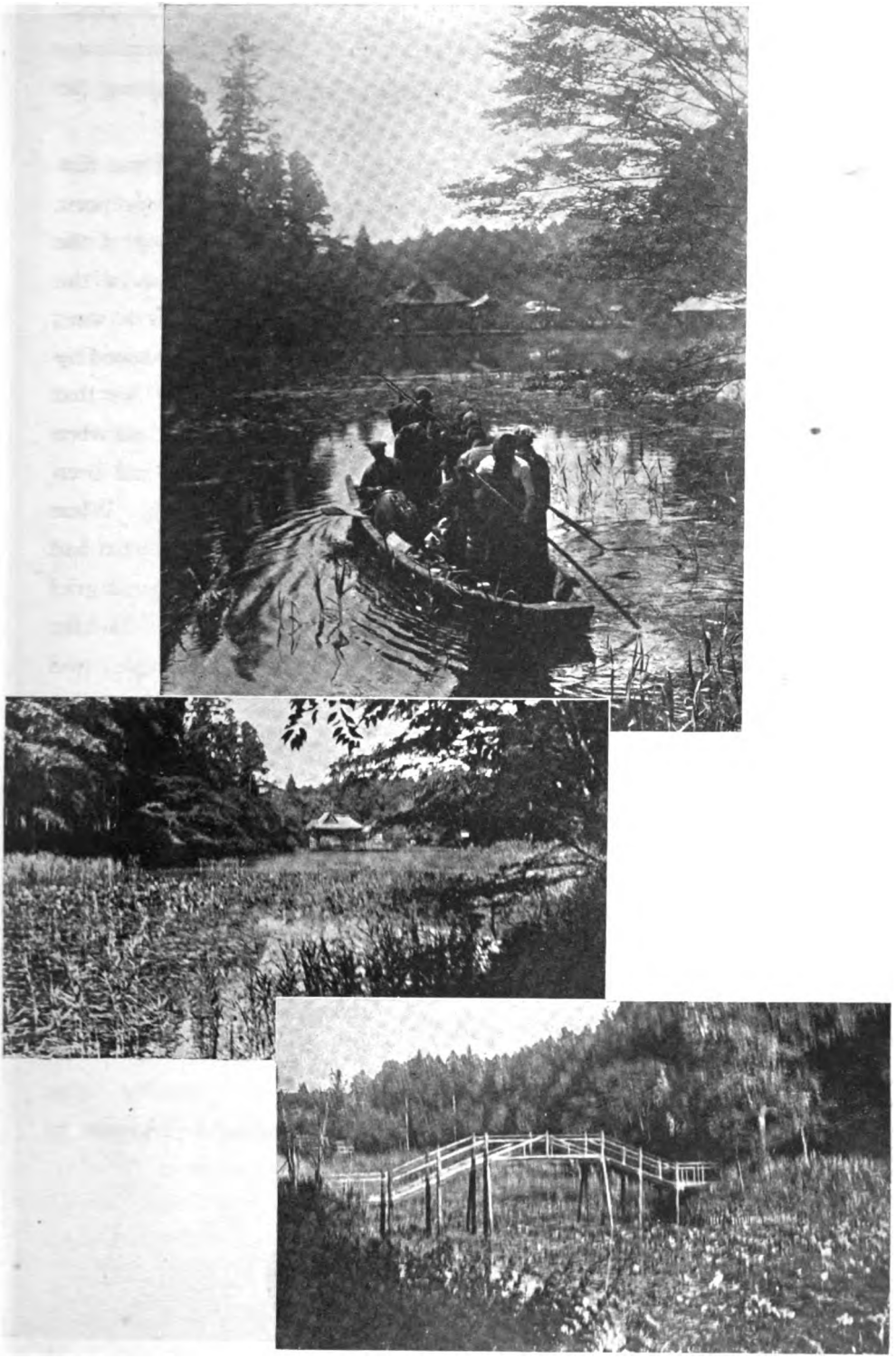

SCENES FROM INOKASHIRA PARK, NEAR TOKYO

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THE HON. I. O-OKA, SEEAKER OF THE IMPERIAL DIET

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NEW SPEAKER OF THE HOUSE

By SHIGEO YAMADA

AS the last General Election resulted in the overthrow of the Kenseikai party and the return to power of the Seiyukai, a new speaker had to be elected when the Diet reassembled, and the choice fell upon Mr. Ikuzo Oōka, a gentleman of strong personality and rather independent disposition. Mr. Oōka is in many ways a great contrast to most of the politicians, as he seldom pays any attention to popular opinion. Some would regard him as too rash, even to the length of indifference or rudeness; but in a speaker of the House one who was never known to flatter should be popular. The new speaker is also a throughgoing man, who never does things by halves; and what he sets out to do he always accomplishes. There is nothing specially impressive in his appearance. Though he is small his ideas are great. His weight lies in his wisdom and his opinions.

Those best acquainted with Mr. Oōka admire his remarkable presence of mind, which should be of great advantage to him in the trying and impartial attitude he must assume as speaker of the Diet. He has never been known to worry over trifles, or to allow himself to get wrought up about what cannot be helped. In 1892 during a political campaign in Osaka, agitation waxed so high that Yasaburo Sakurama stabbed a man named Matsuki to death. It was a time when the right to free speech was not conceded to the same degree that it is now. When Sakurama came up for trial at the court no one could be found with sufficient courage to defend him, save a young lawyer then unknown. To-day he is the speaker of the Imperial Diet. It may be worth saying that he obtained a verdict of "Not Guilty" for his client. To some, however, it will seem a questionable act to succeed in aiding a murderer to escape his due.

This is not Mr. Oōka's first government position, nor is it the first time that he has held this position. He was Minister of Education in a former cabinet. His large experience as a lawyer and an editor as well as in politics will stand him in good stead in his present ardous office. Oōka was born in the village of Toyoura in Yamaguchi province in 1856, the son of a physician who wanted to make his boy

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follow the same profession. Consequently young Oöka was sent to the medical college at Nagasaki. The only part of the course which he liked was the study of German. Soon he left the institution and came up to Tokyo to study law. Owing to illness he was obliged to abandon his studies half-way and to eke out a living by teaching school. He finally recovered and returned to his law studies, entering the law school then connected with the Department of Justice. Called to the Bar in 1880 he at once began to evince an unusual interest in politics, and started a periodical called "The Journal of Public Opinion." At that time he identified himself with the Progressives, or Shimpoto Party. His political career began when he was elected a member of the Imperial Diet for Yamaguchi in 1890, since when he has been returned to his seat in the House, except at one election.

Mr. Oöka has been a man of too great an independence of mind to keep in constant harmony with the bureaucracy; and because of differences with Prince Yamagata and Baron Kiyoura and the late Baron Soné he left the Kokumin Kyokai party. Mr. Oöka went with the late Prince Ito to China in 1898 and received a decoration from the Court in Pekin. In 1899 he traveled through Europe and the United States, investigating political and economic conditions. When Prince Ito became president of the Seiyukai in 1900 Mr. Oöka was on the Committee of General Affairs; and from 1911 to 1913 he was speaker of the House of Assembly, a position in which he greatly distinguished himself. In March, 1913, he became Minister of Education in the Yamamoto cabinet. On the fall of the cabinet when the Okuma Ministry appealed to the country Mr. Oöka was not returned; but in the last election he regained his seat in the House.

Mr. Oöka is as distinguished a journalist as he is an advocate; and at one time he was president of the Chuwo Shimbun. He writes under the pen-name of Kenkai, which means a sea of ink. His triumphs at the law court in so many criminal cases have also impressed his name on the public mind and given him great weight with the people. The duty of filling the chair of the speaker in the House of Representatives in Japan is no light one. Often he has to preside over what may be called a veritable bear garden. But his success in the past in the same capacity ensures confidence in him for the future. During the last sesson of the Imperial Diet dispute waxed as fierce as ever; and he handled the situation with great nonchalance and candor. He is very unreserved in speech and powerful in declamation. Averse to the proud and arrogant he is most mild and humble with the unfortunate and weak. He is a man with many enemies and also many friends. Because of this temperament he has been slow to rise into political favour, his younger colleagues all preceding him.

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WHAT TOKYO GIRLS DO

By F. NOMURA

THIS essay is not an attempt to describe what all Tokyo girls do: that would be giving some of them away and would not be quite in order; but life and custom are changing so greatly during the last few years that the Japanese girl is not doing to-day what she did a few years ago. In many cases she used to do nothing in the old days but prepare for wifehood, and if the lucky or unlucky man never came along she pined away in seclusion, looking on life as a mistake, or at least that it was somehow by mistake that she had been born into it. The young girl of modern Japan is in quite a different category. She has the assurance that if marriage does not loom before her as a possibility, there is some place she can fill with equal satisfaction, though there are few, if any, Japanese girls that do not regard a happy marriage as the great consumation of existence. At all events if marriage seems impossible or if possible then undesirable, the young girl can turn to something else for a living; and being found engaged in some useful activity she is in any case more likely to get a good husband than by hanging back and waiting for him to find her. Of course this applies chiefly to girls of the lower middle class. The daughters of the toiler and the poor always *did* have to work and face the rough and tumble of life as they found it, until their parents or their own shrewdness found them suitable husbands; while the daughters of the better classes always depended on their parents to find husbands for them; and unless they were utterly impossible as wives they seldom depended in vain.

In the Japan of to-day we find the young woman filling many of the clerical and other positions formerly occupied by men; so that the man of merely female capacities in the Japan of to-day has rather a tough time of it. He has to aim a bit higher than in former times or be counted out. At least there is no use in any Japanese in modern times deciding to take up work that a woman can do equally well; for she is cheaper, easier to get on with, more amenable to her master and so she is sure to get the place. The fact that the cost of living has so risen in Japan that the income of a man is not always sufficient for his family also makes it desirable that he should keep a look out for a wife who can help him to make ends meet before he decides on undertaking family responsibilties.

The average occidental reading these lines will at once say, no doubt, that this is nothing new, and that it is much the same in the West and has been so for some years. He will be surprised, however, to find that the possibilities for women making an independent living in Japan are somewhat of a different nature from those offered in western lands. The women of Japan who are obliged to work for a living, are much too busy to

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think of woman suffrage, or to have time for agitating it; in which respect they are removed from the women of the same class abroad.

For instance, what woman of the West, when casting about for some job to bring her a living, would decide that she had to take up playing the banjo? Yet that is the only opening that offers itself to many a Japanese girl. Well, it is not so bad after all! The Japanese *biwa*, or the *samisen* are plaintive little instruments that touch the heart of life's weary workers everywhere in this country; and remarkable to relate, most of the pupils of these fair teachers of the native lute are young men, whether attracted by the beauty or the music we do not venture to say. The lank youth who decides that his fate is to take lessons on the tiny stringed instrument to help him pass the leisure moments of an increasingly monotonous life, generally pays his teacher *yen* 1.50 for a month, taking one lesson every three days. If the lady has a dozen or so of such pupils she can make up a possible 25 *yen* a month, and so keep body and soul together. But no western girl would consider herself well paid, or the game was even worth the candle, to spend her time imparting wierd strains and fancy tunes to braw youths at the rate of $12.50 or £2 a month! Of course the lady teacher of the lute is often called upon to assist at entertainments or feasts, when she can make an extra five *yen*; and some girl musicians of this kind are engaged regularly in the orchestra at moving picture halls, getting as much as 45 *yen* per month.

One of the most ideal avocations for a Japanese girl who must shift for herself is that of painting. If she can but succeed in having some of her work accepted at the art exhibition of the Imperial Department of Education she can make a good living as an instructor in pictorial art. Also she takes special orders for pictures and makes from 50 to 100 *yen* on each piece. If she should be so fortunate as to take a first place and find herself in the list with such names as Shoen Ikeda, Shoha Ito, Shoen Kamimura and other famous lady artists, she is, of course, fixed for life. Some of these girls spend the day as teachers in the public schools and devote their spare time to art, getting 30 or 40 *yen*, perhaps, for school work, and making 20 more from art. But the calling dwindles down to very low terms, and there are many girls who can do nothing greater than the painting of simple flowers and birds on fans that sell for a mere mite.

Quite a number of girls seem now to have the ambition to become ushers in theatres and kinema halls; and in the larger theatres this is not such a poor occupation. It corresponds to the position of an usher in one of the best theatres in New York or London. Such ushers the public call *ochako* which means tea-child, I suppose. Most of these lady ushers wear a dress supposed to be in foreign style, though it is something unique, to say the least. This is especially true of Tokyo; but in Osaka and Kyoto many girls, filling such posts, wear a semi-native uniform with the family crest on it. The chief duties of such girls in a Japanese theatre are to conduct the guest to a seat, fetch a cushion and the ubiquitous tobacco tray, hand a programme and take orders for food and drink. Some guests are quite liberal in tips and give the girls all the way from 30 *sen* to a *yen*. In the Imperial theatre in Tokyo the girls are not permitted to accept gratuities, and

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are paid a salary of only from 12 to 15 *yen* a month; which would not seem attractive to an occidental girl. The *ochako* in the Kyoto and Osaka theatres receive no salary and are expected to live on tips, which is rather awkward for the guest as well as for the girl.

The Keihan folk, as the Osaka and Kyoto district people are called, are somewhat liberal to the dependent, however, and it is said that the girl ushers there get on an average of 50 *sen* from each peron they wait on; and allowing four guests a day the girl would make about 60 *yen* a month, which is much better than the *ochako* do in the capital. In the kinema halls girls do not make more than from 9 to 12 *yen* a month at best; but for a full house the heart of the proprietor or manager overflows and the girls get a bonus called "full-hall-sack," which is usually equal to one day's wages. Taking tips and wages a kinema girl may make some 25 *yen* a month.

The occupation of telephone girl is the last refuge of the brave. In the west such girls are often referred to as "hello girls"; but, as in a Japanese telephone people cry "moshi-moshi," presumably we must say "moshi-moshi girls." There is always an opening for telephone operators, as few girls like this job; and any one between the ages of 14 and 35 can qualify for the position if she has had a primary school education. The telephone operator has to be at her post from 8 a.m. to 4 p.m. with one day off each week. The salary paid is from 30 to 40 *sen* a day, and is paid at the end of each day; but those who, after years, succeed in holding out until promoted to the position of a supervisor, may get as high as 70 *sen* a day; which they richly deserve.

Perhaps the most popular of all the new occupations is that of clerk in a bank, business office or shop. The Government offices offer many such openings, which were in other days occupied by men. As accountants, document keepers and file girls there is ample opportunity for a girl to show what she can do in an executive capacity; and the salary is from 35 to 40 *yen* a month. According to recent regulations women employed in Government offices are entitled to promotion in rank and salary, the same as men, and may rise to *hannin* rank and to a salary of 95 *yen* a month. After all it is not so bad for a woman, from a Japanese point of view, though it is much less than the possibility within reach of men in the same office. In the big banks and business companies of Japanese cities numerous girls are now employed, getting salaries of from 12 to 60 *yen* a month. As typists some of the girls make over 100 *yen* a month, but that is an exception.

Some girls have a fancy for acting, and go in for the profession, though in old Japan women never appeared on the stage, and there is still considerable prejudice against it. But since some of the actresses at the Imperial theatre are reported to make about 90 *yen* a month the work is attracting girls. Parents do not encourage their daughters in this direction, however, as they are exposed to all sorts of insolence and temptation, as much in Japan as in some other countries. Some of the ladies receiving the largest income as entertainers are story-tellers or performers of the *naniwabushi*, a sort of song epic. Famous actresses like Konara in such parts ask 100 *yen* a performance, which is equal to 700 *yen* a week, an astonishing sum in Japan,

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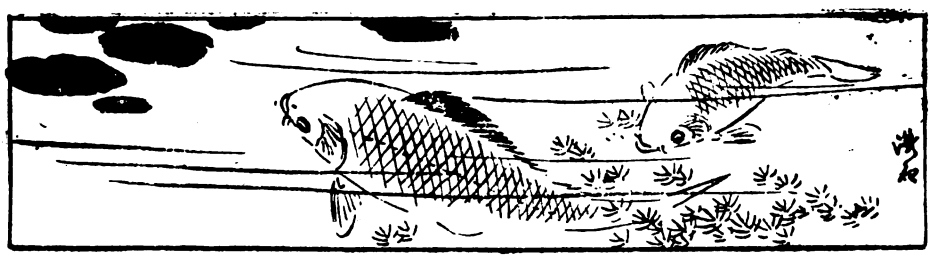
corresponding to the wealth of Charlie Chaplin in the west.

As physicians and midwives a large number of Japanese women are now making a good living, as some of the higher families now prefer them for female patients. Other women are successful as hair-dressers, some making as much as 300 *yen* a month, as hair-dressing in Japan is much more of an elaborate art than it is in Europe. A newly created calling for women in Japan is that of acting as models to artists, the practice having been introduced by painters of the western school. At first models were difficult to obtain, and high prices had to be paid, as much as two *yen* an hour; but recently the number of applicants for this sort of task has increased and prices are much lower. The usual price at present is 80 *sen* a day nude and 50 *sen* dressed.

Of course the elementary schools offer openings to large numbers of girls who care to engage in teaching; but they must have had the necessary training in the normal school. Now that girls are being admitted to some of the Imperial universities women may be expected to seek higher positions in the department of education. In the elementary school a lady teacher's salary is miserably inadequate, being no more than 8 *yen* a month in some cases, though in others it may rise to as much as 45 *yen*. Some girls are also taking up the work of governesses in good families. The vast majority of Japanese women-workers, however, are engaged in factories and other toilsome occupations, which are often physically as well as morally degenerating, and obtain but a miserable pittance for it all. The Japanese woman is constitutionally weaker than her western sister and cannot endure the same physical strain. It will be some time before women street-car conductors will be seen in Japan, though one or two lady chauffeurs have appeared. In the realm of art and letters some Japanese women have taken a high place; and considerable numbers of women are used in newspaper offices, both in an editorial and a clerical capacity.

It will thus be seen that on the whole the position of the Japanese woman who works is not quite so high or so highly respected as it is in western countries, while the remuneration for her labour is anything but capable of comparison to that of her kind abroad. No doubt as time goes on matters in this respect will improve. In any case it is significant that the Japanese woman has already to begun emerge from the seclusion of the home and is taking her place in the great activities of life, a phenomenon that will become still more marked as time elapses.



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A QUESTION OF CLOTHES

By K. TSUKAMOTO

THERE are increasing numbers of Japanese who advocate a change of dress for the nation, thinking the native costume to be the most primitive now obtaining among civilized nations. On the other hand there are increasing numbers of foreigners who admire the native dress of Japan and are pleased to wear it sometimes; whether for comfort or curiosity is not known. There is no doubt that the native *kimono* is artistic and elegant in form and colour, especially the woman's dress, and certainly looks better on a Japanese lady than European dress, though as much cannot be said, perhaps, for the male attire of Japan. Most men of education or position now in Japan wear foreign dress; but they usually change into native costume on returning from their shops and offices.

The Japanese have had numbers of opportunities for changing their costume during the centuries that have passed, but they have not very radically done so as yet; and, therefore, there must be some relation between the native *kimono* and the Japanese temperament and spirit that renders them more or less inseparable. Perhaps, indeed, it is a matter of climate rather than of spirit or temperament. It is an atmospheric rather than a psychological influence. The *kimono* is as simple a garment as the human mind could well contrive, and be a garment at all; and therein it well agrees with the Japanese disposition, which is content with elegant simplicity. For active service the native dress of Japan is not so well adapted; but for rest and quietude and thought it is admirable and very comfortable.

The loose folds of the Japanese *kimono* wrapped about the body make it possible to keep the body warm in cold weather, and at the same time, using lighter material, render it easy to loosen and cool the body in summer. It is certainly more easily ventilated and washed than foreign clothing, and therefore much more sanitary. The light-weight *kimono* used by the Japanese for negligé attire in the hot weather is known as the *yukata*, or *yuagari*, which means bathrobe. The light cleanliness of this garment for summer wear is incomparable; and even foreigners sometimes like to don them on hot evenings to go to the bath or to take a stroll on the street. About spas and watering places generally they are all the go, and to see hundreds of people, young and old, so cheerfully habited in sweltering weather, is a scene one never can forget.

Those who knew the late Lafcadio Hearn during his residence in Japan will remember how fond he was of Japanese dress, always wearing it when possible. He thought the dress of a Japanese gentleman infinitely superior to the modern frock coat and starched shirt. When he was appointed professor at the Imperial University the one request he asked was that he should never be required to

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appear in a frock coat, or a morning coat. In his family he always wore the *yukata*, and the members of his household did likewise.

In this connection his wife, who survives him, tells a story to the effect that one summer day she went with her husband to a dry goods shop to buy some material for making *yukata*. The clerk showed them many pieces of material with great patience, as is the usual custom. Hearn liked all and set all aside, until his wife was astonished at the number of pieces her husband desired to purchase. She protested that it was not wise to buy so many; but he insisted, saying the price was only 1 *yen* and a half, or 2 *yen*, and he liked to see a variety of patterns worn in the house, the sight always delighting his eye. The shopman was surprised to see the foreigner buy as many as thirty pieces. Hearn specially preferred *yukata* bearing such designs on the pattern as waves or cobwebs. When a *yukata* was brought to him he always exclaimed and welcomed it with delight.

The *yukata* is unlined and very simply made. It may be made of cotton, or serge or common thin flannel. Most *yukata* are made of cotton, the patterns being very artistic and bright. The most popular colour is blue pattern on a white ground. The average cost of a *yukata* is from 2 to 6 *yen*; but more 2 *yen* ones are bought than any others. These garments are worn without distinction by rich and poor alike. It is the one touch that reduces all to the same level in Japan. The month of May sees the *yukata* material begin to be on show in the shops. The *yukata* cannot be worn on ceremonial occasions, as its appearance means undress attire and a day off. The chief reason against its use for ceremonial occasions is, of course, because the rank of the wearer cannot be distinguished. The designs on *yukata* cloth are now of great variety, representing every beautiful thing in nature. Some indulge in having their materials made to order with patterns of their own choosing, but the people do not fancy this notion, as they regard it contrary to the national simplicity and elegance for which the *yukata* naturally stands.

Tokyo is about the best place in Japan to see becoming patterns in *yukata*, though at such watering places as Ikao and Kamakura one often sees a magnificent variety of beautiful *yukata*. In the summer evening when the people go to the public bath they wear *yukata*, and one sees numbers of them strolling along every street. The Japanese woman with her beautiful black hair looks specially charming in her *yukata*. The Japanese gentleman loves to recline in his *yukata* in the cool of the evening on his veranda or in his garden or stroll about his domain; while the poor man rests in front of his cottage, feeling clean and cool in his *yukata* after his bath and the work and toil of day are over. The cool of the summer evening is when the old man feels like a youth again and the old woman like a girl; while boyhood feels quite above the common earth: and all alike in their cheery *yukata*. It is then that talk is at its best; everyone is in the best of humour and good spirits. In short the *yukata* is the most light and cheerfully characteristic garment of the Far East; and all who know it desire that it may long remain so in use.

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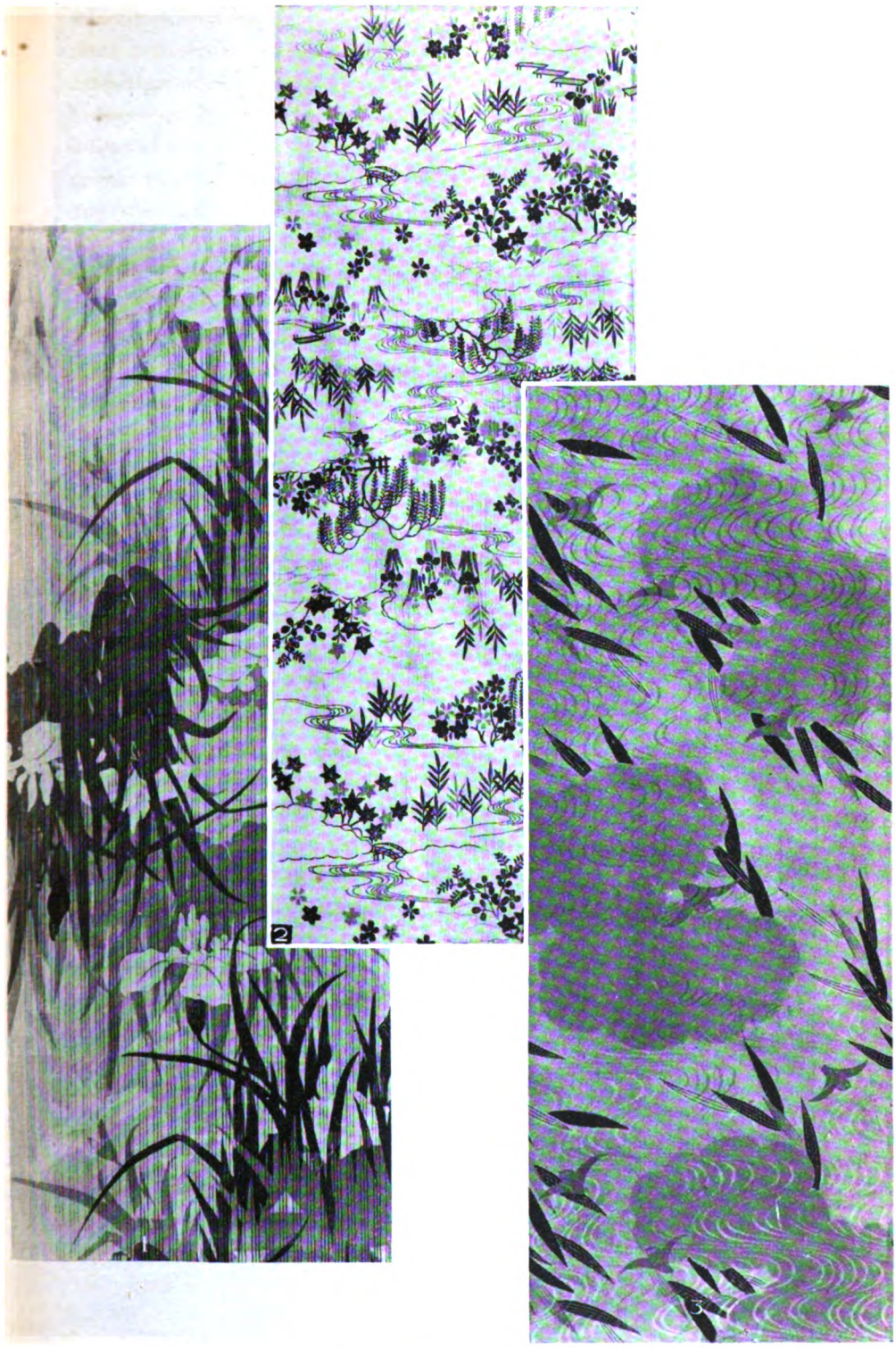

DESIGNS IN YUKATA MATERIAL

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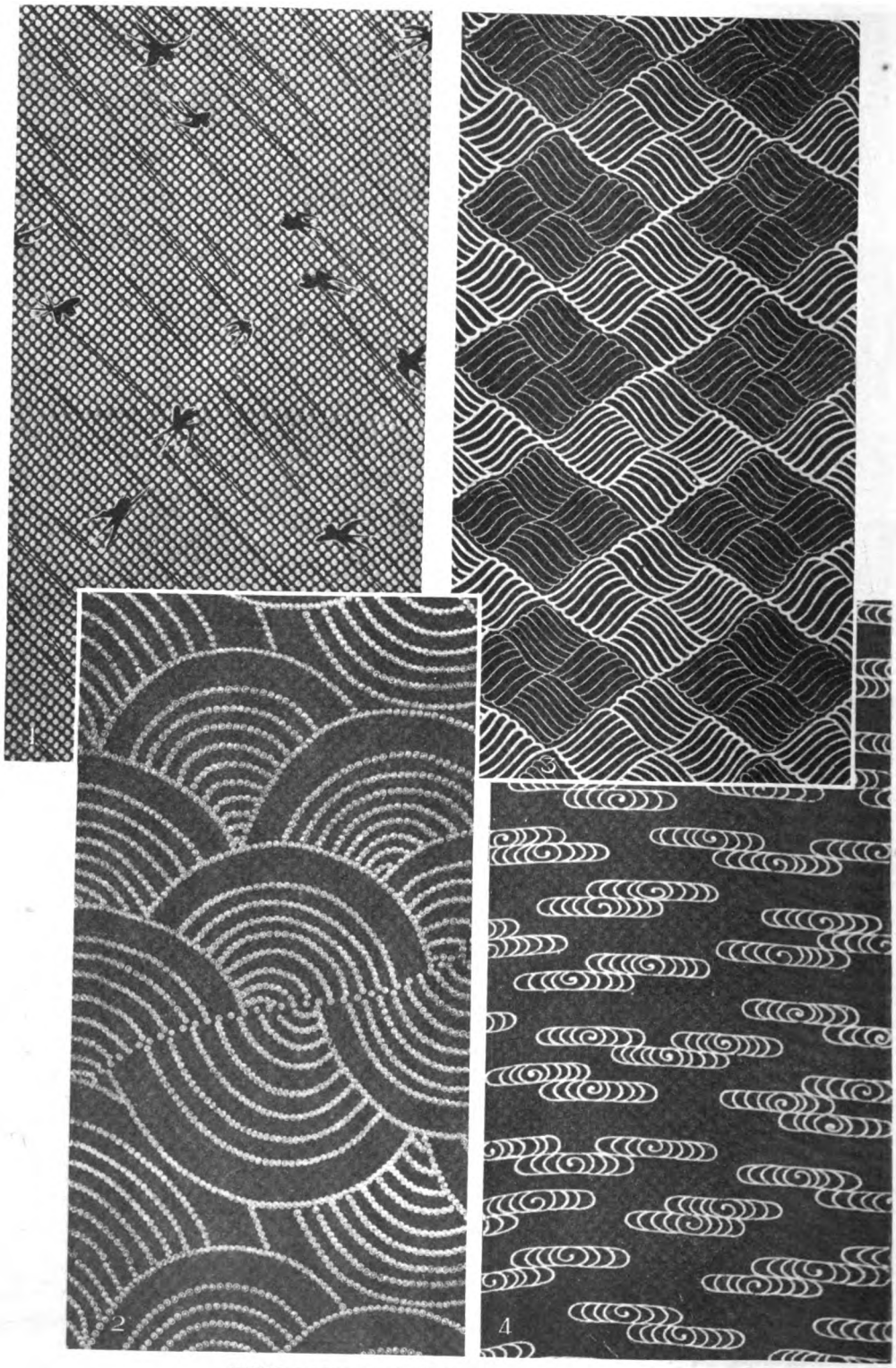

FOUR PATTERNS IN YUKATA MATERIAL

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HAKONÉ GUSA

By RYUTEI RIJO

III

THE three wags, Tobei, Miyaji and Kigazo, were holding a feast at the Tonosawa inn, when the conversation turned on a pretty girl in an adjoining room.

"Have you spied the beauty in the next room?" said Miyaji.

Tobei replied that he had not, and inquired whether she were really pretty. Miyaji grew enthusiastic over her beauty, saying she was equal to the Goddess of Fortune. Kigazo intimated that if such were the case he was determined to have a look at her.

"If you doubt me," said Miyaji, "just pull back the sliding door the least bit and peep through, when your eyes will be satisfied."

Kigazo did so. After peeping through the tiny space between the doors he drew back in rapture, whispering to Tobei:

"O, say, Tobei, just come here! She certainly rivals the Goddess of Fortune."

"I wonder why she wears a towel about her head," said Kigazo.

"She may be of a delicate constitution," suggested Miyaji.

"Go on," said Kigazo; "fair ladies often tie a towel on their head; it makes them look quite coy. She is so beautiful that her parents have to keep an eye on her constantly, I suppose."

"I wonder how we can manage to make her acquaintance," broke in Tobei.

"Be at ease about that," said Miyaji. "You may depend on me to find a way. I met her father a little while ago in the bath and became acquainted with him. I can perhaps manage it through him!"

"You *are* clever," exclaimed Tobei. "Then let us order a present of choice food and visit the next room with it!"

"If the father is fond of saké," said Miyaji, "we shall be all right.

So the three fellows put on their best *kimono* and taking with them one quart of saké and some delicious cakes, they proceeded to the room of the fair guest, where they succeeded in holding a feast.

Miyaji remarked, as the feast proceeded,

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that it was a pleasant surprise to meet a family from Yedo and thus to have a feast with one's fellow-townsman and his family. In this the old gentleman acquiesced, saying that he had come to the hotel to see whether the visit might not improve his daughter's health. He found it very monotonous, however, and did not touch a drop of saké until that evening when his attentive new acquaintances had tempted him with their cheerful company. Thus encouraged the three visitors talked and chatted, keeping the old man drinking the while, until he had quite freely imbibed. They pressed the delicious, warm saké on the mother and daughter too, but the old lady said she was content with the food, but that the daughter, being weak, could not eat much. The men suggested sending for something more delicate to tempt her appetite, and so had various delicacies brought in, in spite of the young lady's protests. They insisted that it was their greatest joy to serve her and that she should try to eat something.

As the company waxed gay over the saké cups Tobei proposed to treat the fair daughter, insisting that she must drink with him, exchanging cups, as is the custom among friends. But the young lady declined, saying that she was unable to take saké. Tobei suggestep she just touch it with her lips and he would be satisfied. He would drain the cup then himself.

So the maiden touched the cup lightly to her lips and laid it down before Tobei, when Kigazo instantly seized the cup and emptied into his own mouth, crying "Sweet, sweet, how sweet!"

"How dare you take the cup which the young lady laid before me!" exclaimed Tobei. "You are a brazen fellow, to do such a dirty trick!"

"It's all right," protested Kigazo. "She looked at me as she laid it down unable to finish it, and I naturally supposed she expected me to assist her in drinking to your health by finishing the cup according to custom."

The two fellows began to argue the question and as they went on quarrelling, Miyaji saw a good chance to have the lass to himself; so he began to chat with her. As the quarrel waxed more threatening, however, he suggested that the young lady taste another cup of saké and give the remainder to Tobei so as to pacify him and stop the quarrel. To this she consented. Tobei was highly elated when she again laid the cup before him after tasting it, and he immediately took it up and drained it. He said it was

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the sweetest draught of saké he had ever taken, and he proposed to present the cup to Miyaji for having mediated and settled the quarrel.

But Miyaji, for some reason or other, did not want to drink from the young lady's cup, saying he had a drink with the old man and that was enough. Tobei and Kigazo were too much concerned with the fair maiden to pursue the matter further, while the lady in turn was in distress from having to eat all the delicacies they pressed on her.

As the conversation procede Miyaji remarked to the old man that his daughter seemed of a marriageable age, and inquired how the father intended to marry her.

The father said that as the daughter was ill she could not marry. Tobei demanded of Miyaji why he had asked tuch a question when he had already been sold the lady was ill. Miyaji said that it made no difference, as the young lady should be permitted to marry any one she might wish, suggesting that perhaps Tobei might like to sue for her hand. Tobei said that the parents might not consent to it. To this Miyaji replied that if there was nothing to prevent the marriage but her illness, it ought to be all right. Then turning to the father, Miyaji said that though Tobei was a dull-looking fellow he was not bad, and had some means, asking at the same time whether the old man would not be willing to give Tobei his daughter to wife.

The father said he was willing that she might marry whom she would, but that as she was not in good health it seemed unwise to let her marry. Miyaji thought some proper medicine might cure her; and that if the parents were willing, the marriage could be arranged right away.

Kigazo sat listening to all this in great displeasure, that Miyaji should want to have Tobei marry the fair maiden instead of Kigazo.

"Say Miyaji," began Kigazo, "you are too officious; and cruel too! Think of trying to make so pretty a girl marry so ugly a man! Surely such would be an ill marriage."

Tobei was indignant at the interference of Kigazo and ordered him to be silent. and not meddle in what was none of his affair.

Kingazo insisted that it *was* his affair, as he had drunk with her first and had a prior right to propose to her.

"Don't talk such nonsense," said Miyaji. "Have I not just arranged the marriage?

"But the lady has not consented to it,"

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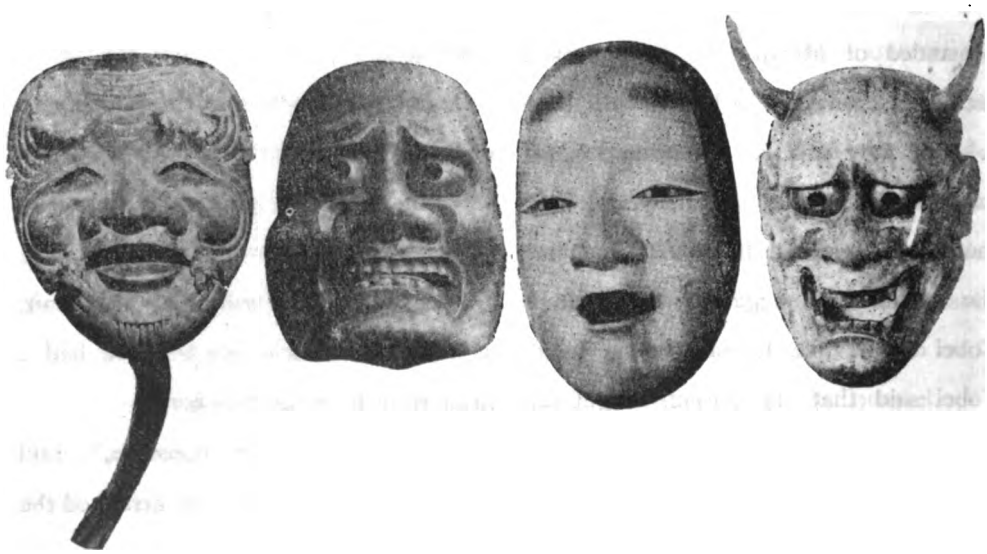
said Kigazo, who then turned to the girl and said: "Say, Miss, this fellow is nothing but a fool, a pauper and coward. You surely know better than to marry him. He is a dirty fellow besides, and you may catch some illness from him."

On hearing this tirade against him Tobei was naturally very angry, and began to abuse Kigazo calling him all the unmentionable names in the category of bad language.

To settle the dispute Miyaji, who knew the girl could not marry, proposed that the two fellows cast lots to see who should propose to the lady. He suggested that it could be done by playing *kitsune-ken*, in which there is the village headman, the fox and the hunter, represented respectively by patting the knee with the two hands, holding the hands over the head in token of bewitching like a fox, and holding out the left arm with the right on the left shoulder as if shooting. The fox defeats the village headman and the hunter defeats the fox. To this plan Tobei and Kigazo consented. Miyaji acted as umpire. Tobei won, to his extreme delight; and Kigazo was terribly disappointed.

(*To be continued*)



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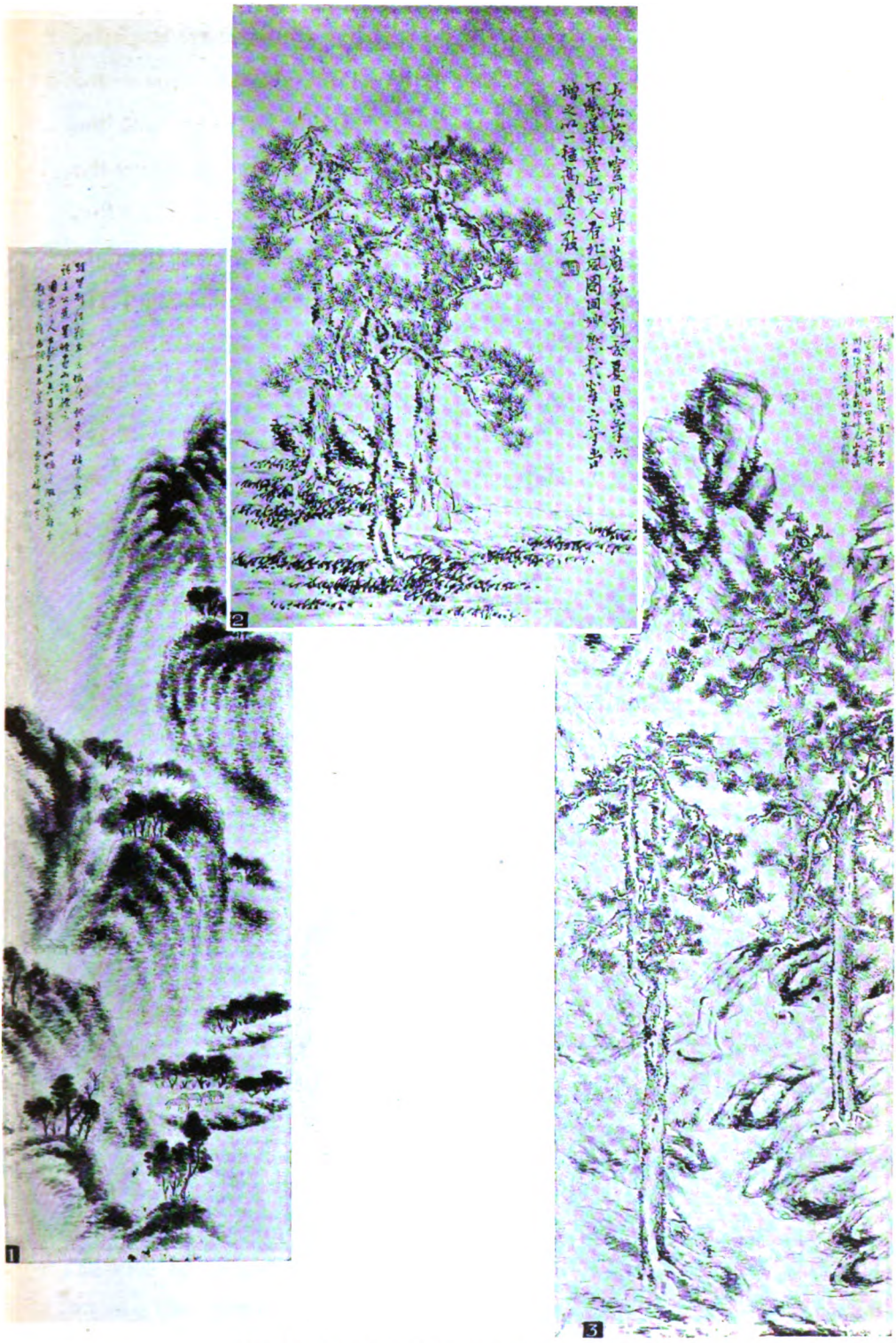

MASTERPIECES BY TANOMURA CHIKUDEN

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A MASTERPIECE BY HINÉ TAIZAN

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THE BUNJINGA

By M. MATSUOKA

THE Bunjinga was a school of painters who appeared in the Tokugawa period, their chief characteristics being a remarkable calligraphic quality. The name had its origin in China under the Min dynasty, from a famous poet who was also a painter. Among the foremost representatives of the school in China were Togen and Kyozen of the So dynasty; other names were Riryugen and Oshinkei, while during the Gen period Chosuko, Kobogen and others flourished. From the middle of the Min dynasty to the beginning of the Shin period no other school of artists was regarded as deserving of the name.

This attitude naturally influenced Japanese art, where the calligraphic faculty had been developed equally with China. Many Chinese art critics aver that painting is but the highest form of writing, and that therefore pictorial and literary art can never be separated. When we speak of the Bunjinga school, however, it must be remembered that the paintings of this school bear different significance according to the age in which they were produced. The style of art took its name from the fact that the painters were literary men. As time went on the pictures of this school assumed a fixed and definite tone, characterized chiefly by frankness and freedom.

The Bunjinga earlier art was somewhat restricted in style, showing absence of freedom, those by Ri-Ryumin and Chosuko being especially grave and strict. On the whole the literary school was in marked contrast to the *nangwa*, with which some confound it. Originally the two schools had much in common, especially as to the founders. Both schools are clearly distinguished as to method and style. The *nangwa* is particularly soft in style, while the other is strong in its drawing. The paintings of the north were influenced by environment and circumstances. The artists of the Court show a strict and formal style, while those removed from the capital and subject to natural influences produced a simpler, softer and more open style of painting, which led to the rise of the *nangwa* school. The difference between the *nangwa* and the *hokuga* schools was the difference between officialism and non-officialism, or professional and non-professional. The literary men painted as a hobby in their spare hours and did not claim to be professionals. To most people, however,

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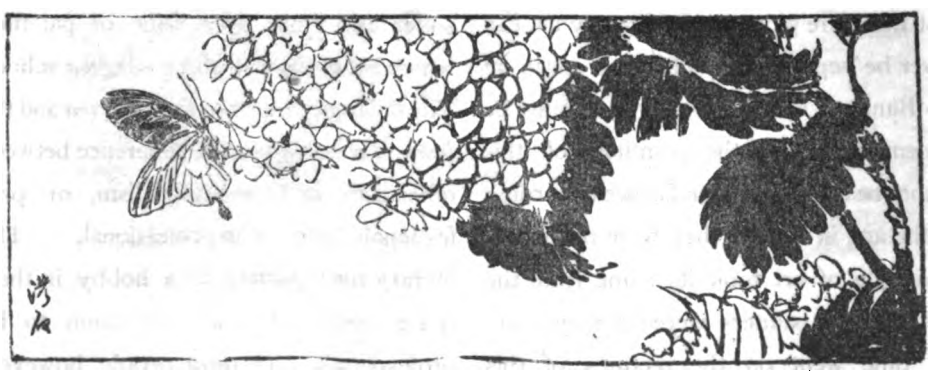
the Bujinga and the *nangwa* are the same.

The Bunjinga pictures, nevertheless, always reveal a characteristically poetic attitude, and possess the calligraphic quality. There must be an otherworld atmosphere, free from professionalism or conventionalism. The themes of this school are usually landscapes which offer a free hand for picturesqueness and poetic treatment. The orchid, the bamboo, the crysanthemum and pine are also popular subjects. In portraiture the artists of the Bunjinga school chiefly confined themselves to Buddhist images. The pictures are all in black and white, in indian ink. The foreground is usually the more poetical part of a Bunjinga picture. This is done to arouse the interest of the spectator.

The Bunjinga painters always laboured after harmony between pictorial and literary art. To them it was just as artistic to draw well as to write well, paying great attention to accuracy of expression. Sometime these pictures have poems written on the upper part of the canvas, suggesting the connection between painting and literary art. In a Bunjinga picture the painter's consciousness of delight in his work must be in the picture to strike the mind of the beholder and be imparted to him. The main aim is to convey the impression in the mind of the artist. It is just here that the Bunjinga school distinguishes itself most forcibly from the *nangwa* painters. It is a school of art that pays great attention to the poetic taste and mental attitude of the artist; and consequently is rather subjective in treatment of its themes. It is to art what the lyric is to poetry. It is a symbol of the mind and heart at the moment. Like Japanese poetry, it gives the beholder a glimpse of something beautiful which the artist has seen and made his own.



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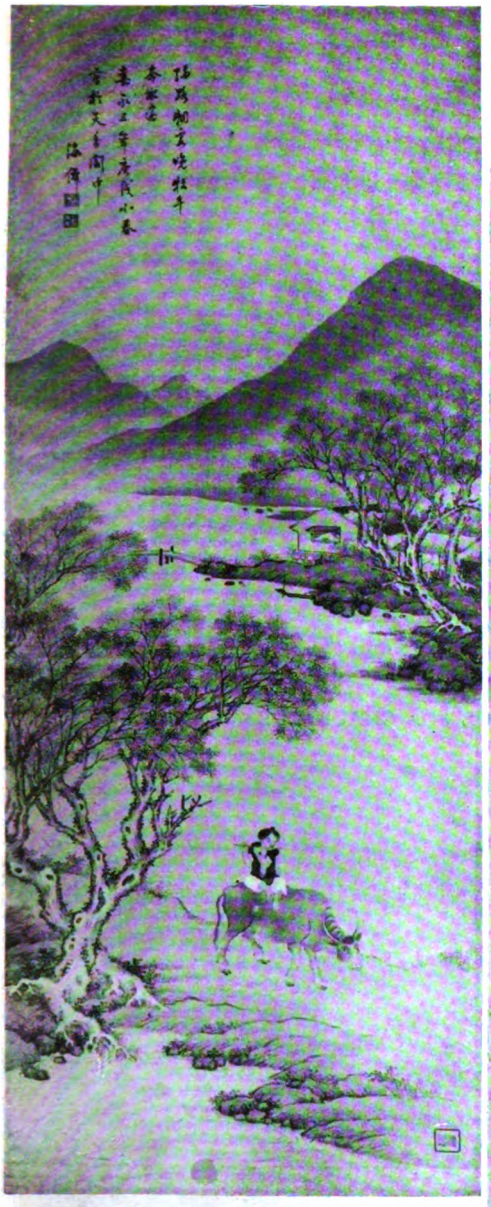

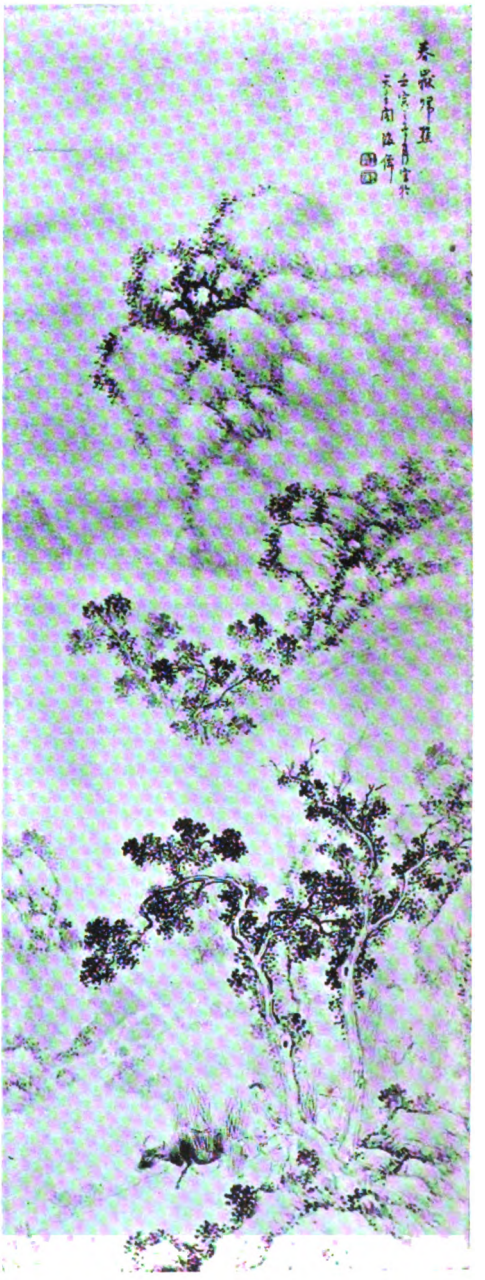

PAINTINGS BY YAMADA KAISEN

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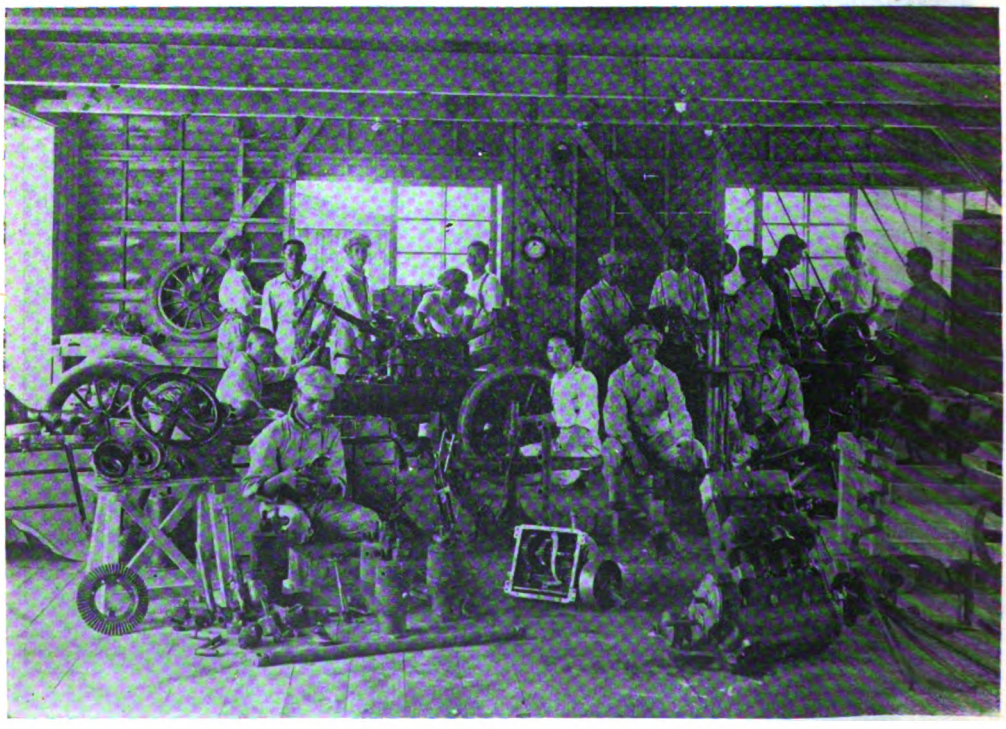
THE NIPPON SCHOOL FOR CHAUFFEURS



THE NIPPON SCHOOL FOR CHAUFFEURS

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THE JAPANESE CHAUFFEUR

By R. KIMURA

ALTHOUGH the number of motor cars in Japan is yet far below that of western countries, it is fast increasing, especially since the appearance of war millionaires; and the question of efficient chauffeurs is one of growing importance. The Japanese chauffeur requires to be a much more careful man than the man who runs a car in an occidental town; for in Japan there are as a rule no sidewalks and people wander all about the streets at all times and never seen conscious of any danger until they are about to be run over. Recently the number of accidents from careless driving in Tokyo has been on the increase, and several persons have been killed in the last year. Consequently the laws regulating speed and the management of cars are getting more strict, until now a car is scarcely more expeditious than a jinrikisha.

On order to obviate the difficulty a school for chauffeurs has been opened at Gotanda in the suburbs of the capital, the only school of the kind in Japan. The school is quite up-to-date in equipment and management, and already it has turned out some very efficient chauffeurs. Through the influence of the head of the chauffeur school an automobile association was established in 1914, which issues a periodical giving every sort of information about cars and chauffeurs. Mr. Suzuki, the chief promoter of the school, has published a book on the motor car, for the use of Japanese students, and in every way done much to create an interest in the profession. In the opinion of some, however, more attention has been given to theory than to practice, a mistake that is now being corrected. The chauffeur school has already turned out 256 graduates, and has 143 in course of study. Men from the school are employed all over Japan; and some of them are working in the South Sea Islands and the United States. Any one who wants a chauffeur simply applies to the school and gets one.

The school has a daily course for regular students and also one for correspondence students, the latter studying works on motor cars. Those who wish to enter the school have to pass the third year grade of the Middle School. The term of study is six months for day scholars and seven months for night students. The number of men turned out by the school cannot yet begin to meet the demand for skilled motor car drivers. Indeed so great is the demand that the school has been obliged to establish a department of temporary training to accommodate the situation. This department attempts no more than teaching the rudimentary knowledge sufficient for running a car.

The regular students of the Tokyo chauffeur school have to master such subjects as physics, mechanics, mathematics, English language and manners so far as these apply to the understanding

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and proper management of a motor cars and their passengers. Some 34 hours per week are put in at study, including both theory and practice. The chauffeurs are also taught how to make themselves useful to passengers as guides. Women may be admitted as students of the school if they apply, and a few have already done so. The first woman chauffeur in Japan was Miss Chikao Mizuno, of the Hakusan Motor Car Company at Koishikawa Tokyo. She is a graduate of the school chauffeurs.

In the past there has been a good deal of complaint as to the efficiency and character of the Japanese chauffeur; and the Tokyo school is now bent on rectifying this defect. Since the sad incident in which a chauffeur eloped with his master's wife, more attention is being devoted to the moral character of the men in charge of family motor cars, and the school for chauffeurs is making character a first essential in being able to obtain a license from the school. The institution has a regular Government charter and is run on lines approved of the authorities.

The wages of chauffeurs in Japan range from 35 to 90 *yen* a month, according to qualifications and employer. There are a few who get as high as 120 *yen* a month. This may seem a small wage to western people, but it is quite high for Japan. Most of the chauffeurs live at home or in their own lodgings, but some of the wealthier car-owners have erected houses for their chauffeurs. The Japanese chauffeur must always wear a uniform in foreign style; while women have to wear a uniform somewhat like girls at school.

The purchase and upkeep of a motor car in Tokyo is rather high at present, as all have to be imported and duty paid. As the roads are bad, usually covered with small sharp stones, tyres do not last long. Perhaps no phase of motor life has developed more than the taxicab business. Several big companies appear to be doing a thriving business, and fares are very reasonable, the average being about 4 *yen* an hour. The Tokyo post office now uses motor vans for its larger mails, while smaller mails travel by motor cycle. Many of the big commercial and industrial establishments are also using vans and lorries driven by petrol. Almost all the great families of the country sport a motor car; and it is fast coming to be the sign of a gentleman to posses one. With the increase of cars some improvement may, perhaps, be expected in road-making, for which many have waited long.

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PENCILS IN JAPAN

By Y. HAITANI

AMONG the many branches of Japanese industry greatly assisted by the war in Europe is the making of lead pencils. Prior to the war Japan was a large importer of pencils; but the war has made her not only independent in this respect, but an exporter of pencils in ever increasing quantities. Soon Japan's exports of these goods will rival those of America and Germany; and with her great natural resources along this line she may be expected to hold her own in some measure after the war.

Lead pencils began to be imported into Japan as soon as the country was opened to western trade over fifty years ago. But not until 1885 was the quantity sufficient to deserve mention in the trade returns of the nation. The imports of pencils for that year were 370,000 pieces valued at 23,000 *yen*. From that time every year witnessed increasing imports, until 1911 when the number of pencils imported reached the enormous total of 65,000,000, valued at 700,000 *yen*. Most of the pencils came from America and Germany with a few England, the most popular manufacturers being the Faber Pencil Company, the Eagle Pencil Company, the American Pencil Company and the Stateleter. In 1912 Japan began to export lead pencils of her own. The first efforts were rather crude, especially in lead, though the wood was not quite satisfactory either. But improvement went on and the industry increased with a corresponding decrease of imports. With the outbreak of war in Europe the German pencils soon disappeared from the market and there was an immediate demand for pencils from Japan. The imports of pencils to Japan in 1916 were only 120,000 peices valued at 30,000 *yen*.

The pioneer in lead pencil manufacture in Japan is Mr. Naoki Iguchi who started the industry in 1879. Progress was so slow, however, that the industry could hardly be said to have really begun; and there seemed small hope of being able to compete with foreign made pencils. But the progress since has been such as has been indicated. Japan's exports of lead pencils in 1914 amounted to 9,1900,co pieces valued at 48,000 *yen*. In 1916 the figures rose to 168,000,000 valued at 1.240,000 *yen*. If this rate continues the increase will simply be enromous in a few more years.

Most of the pencils are made in Tokyo,

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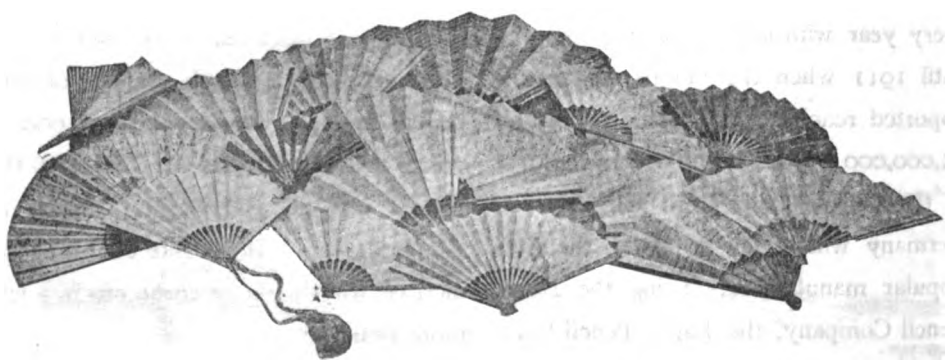
Osaka, Wakayama and in Miye and Aichi prefectures; but the companies would be too numerous to mention. The principal manufacturers have all they can do for some time to fill the orders they have received from abroad. The principal foreign markets so far are in the Orient, the British colonies and the South seas, the Dutch Indies, America, England, France and Australia also taking some. The method of manufacture in Japan is to grind the black lead to powder, kneading it with clay, and then to press it together with the wood in the gluing department, whence the pencils pass on through the varnishing, marking and packing stages. The Japanese pencil is said to have won a good reputation for quality and wood, abroad. The wood is mostly native *hinoki*, *araragi*, *koboku*, *katsura* and American pine. The lead has been imported, chiefly from the United States and India. The little that is produced in Japan is said to be fine in quality and without sand. Its production is now increasing, the main centers being Naoka in Hida province and Minodani in Etchu and Nojiri in Chikuzen, and Korea.

Of course Japan's great advantage in such an industry as this is her cheap labour and deftness of manipulation, with which more advanced countries will find it difficult to compete. In 1912 the exports of pencils from Germany were five times that of Japan. Whether Japan will be able to reach this figure and maintain it is a question, for the total value of pencil exports in that year from Germany was 5,500,000 *yen*, while the value of Japan's exports is not yet up to, 2,000,000 *yen*. After the war, however, Germany will not have at her disposal all the lead resource; that she had before the war, especially those of Canada. Japan claims that her pencils are equal to those of foreign makes and those who wish to make sure, should examine them and see.



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HANAKIKI GENBEI

By K. SASAKI

ONCE there lived in old Yedo a man named Genbei who was a pedler of green vegetables. One summer day as he approached Ryogoku bridge, toiling and perspiring under his baskets, in which were still a few scraps of unsold greens, he suddenly halted and began to gaze across the river at a gay party who were amusing themselves with a geisha spree. He pondered a moment and thought to himself how hard he had to labour for a scanty living, while over there were a lot of useless people who had nothing to do but amuse themselves after a questionable manner. The contrasts of life began to impress themselves deeply upon him. He felt doomed to his present condition till death should come as a relief. So he there and then made up his mind to bring about a change.

Genbei threw his baskets with their contents into the river and hurried back to his humble cottage. He demanded of his wife whether she could obey his every command for a period of three years. She must decide about it at once; and to remember that if she felt unable to agree to his proposal he intended to divorce her. She replied that she had always obeyed him like a dutiful wife, and was still ready to do so as long he did not ask her to steal or do what was evil. Genbei said that her reply was satisfactory to him; and he impressed on her the necessity of doing exactly what he commanded.

First he went to his aunt and borrowed 5 *ryo*; and to this he added 12 more by selling his house. Then he rented a big house opposite the Shirokiya dry goods shop in Nihonbashi. To impress the landlord of the premises with his wealth Genbei presented him with 10 *ryo* on entering the house, as a token of good will. The landlord was indeed glad to welcome such a tenant, and willingly let him have the house. The house was quite spacious, large enough indeed to accommodate a hundred guests; while the tenant had no one but himself and his wife. When asked what was his business,

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Genbei answered that he was a collector of old money, especially the coins or specie of various nations.

About that time there came to the Shirokiya dry goods store a samurai from some great daimyo, who wanted to match a piece of priceless fabric with which his master intended to make a beautiful bag as a wedding present for his daughter. The name of the material was not known to any one, as it had been an inheritance from the ancestors of the daimyo. Shirokiya being the biggest and most famous shop in the city, the samurai thought it the best place to seek material similar to the ancient sample. But none of the clerks there had ever seen or even heard of anything like it. The manager of the establishment, however, promised to make inquiries and see whether such material could be obtained, if he were given three days time. So the samurai took a receipt from the manager for the sample of the material and left the shop.

Much puzzled as to how such material might be found, or even named, the manager had the sample hung at the window and over it a notice asking any who knew the name of it or where it could be had to let him know, and 100 *ryo* would be given in reward. Soon the notice was read by hundreds of citizens and the news of it spread all over the city. Hundreds of people gathered in front of the shop examining the material and trying to find some way of getting the reward; but so far it was all in vain.

Genbei in his house opposite gazed at the excited crowds and meditated long on the circumstance. He thought very strange that so many people should be thus puzzled and wrought up about a bit of cloth.

At that moment a stiff breeze blew away the sample of cloth and it fell between the warehouses behind the shop, where it hung on a nail in a wall. It chanced that Genbei was the only one who happened to see just where the precious thing alighted. When the manager of the shop saw that the cloth was gone he was pale with anxiety. He had every one search for the cloth, but it was not to be seen.

Seeing the situation, Genbei wandered over to the shop and strolling in among the clerks asked for the head one, whom he told that he was very sorry to hear of the difficulty that had arisen in losing the cloth. He expressed his desire to use his skill in finding it, as he had a secret gift in that direction, which he was willing to use, for a consideration. His method was to find things by scent. He could exercise his talent successful only to a distance of about 100 yards; a long space always baffled his powers; and in any case he had a scent only for ancestral things. "Tell me the scent of it," concluded Genbei, "and I will be able to get it for you."

The shopman replied that the cloth had no particular odour, so far as he could remember. Genbei insisted that the scent did not really matter, as he could detect the presence of any ancestral heirloom no matter where it was, or whether it had a scent or no, though as a matter of fact all heirlooms were odoriferous. At last the shop officials consented to have Genbei look for the priceless piece of goods; and he set about the task.

At first Genbei walked all around with his nose in the air sniffing like a deer hound. Baffled in various directions he began to wander near the warehouses behind. Then he announced boldly that he was aware of the scent of an heirloom

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in the neighbourhood. Everyone grew visibly excited over the possibilities, while some were consumed with mere curiosity. Go between the walls of those storehouses," said Genbei, "and you will find the piece of cloth!"

This was done and the cloth was produced. The manager and his clerks were greatly rejoiced over the results of their experiment, and all the people were astonished at the olfactory powers of Genbei. Proud of his success, Genbei sauntered back to his newly rented house. He was beginning to be famous. Next day the manager of the Shirokiya dry goods establishment summoned him to his presence and presented him with 200 *ryo* in gold; and Genbei was supremely elated at his luck.

A few days afterward a clerk from the Shirokiya store called on Genbei, and said he had something to ask of him. Genbei asked what it was. "Well," said he, "in the house of Konoye Kanpaku of Kyoto one of the customers of Shirokiya has lost a very precious volume, the odes of the famous poet Fujiwara Teika, a trust from the Imperial House. Search has been made everywhere but the book cannot be found. Can you not go to Kyoto and find it by scent?"

Genbei, who was quite aware of his limitations in the direction suggested, knew not how to reply to the request. It was one thing to scent the direction of a piece of cloth one had seen blow into a crevice between two walls, but quite another to scent something he knew nothing of at all. He began to realize that circumstances truly alter cases. Not to be outdone, however, he boldly accepted the offer, especially as he had never been to the capital and he wanted to see the sights.

Equipped with all traveling expenses by the Shirokiya establishment Genbei set out for Kyoto, where he arrived in due course. On the pretext of scenting for the ancient volume he visited every place of interest in the capital, and even suggested that there were promising smells in the direction of the Imperial Palace. As one without court rank could not be permitted to enter the precincts of the palace, an official title was obtained for the prince of scenters and he started smelling around sacred nooks and corners where his rank and kind were never before admitted. As he saw himself arrayed in Court robes and realized his position he was almost overcome. Finally he came out into the garden of the palace. Incidently he stumbled up against a tree, which he kicked and it sounded hollow. He kicked it again and a man emerged from a hole in the other side of it.

"Pardon me," said the fellow, "but I have been hiding here, as I stole the volume of ancient poetry; and when I heard that you were sent for to Yedo I knew you would surely find me by your powerful sense of smell if I remained at large, so I have been hiding in this old tree on the palace grounds, never dreaming that your scenting faculties would direct you here. But I see your power of smell is so keen that I could not escape you. Well, it cannot be helped."

"Yes," said Genbei I scented you, for I can thus detect a thief anywhere. They are easy prey to any one with even a moderately developed sense of smell. But I'll tell what I'll do with you. I am very sorry for you, but as you have confessed to your crime, I will pardon you if you get me the volume you have stolen, or tell me just where it is."

Having found out all about the precious

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volume and arranged for the escape of the thief, Genbei announced that he had found the book. Soon he produced it; and the guardian of it, Prince Konoye, presented him with a large sum of money as a reward. So pleased was the Prince that he would have done anything for Genbei, and offered to have a house built for him on Mount Yoshino where he could view the glorious cherry blossoms at will. Into the house on the beautiful mountain Genbei removed with his wife. All the thieves and bad fellows moved away from the district or were reformed, in terror of the sense of smell possessed by Genbei. The officials found him greater protection to life and property than watchdogs or police. There was even a proposal that the nose of Genbei should be scientifically examined to see if its peculiar organization could be discovered, as other men with a similar faculty might be found and prove useful to society. Eventually there arose the amusing saying: "If you wish to examine the (hana) go to Yoshino," hana meaning either flowers or nose.

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MONTHLY RECORD OF EVENTS

(JUNE 25 TO JULY 25)

June 27.—Funeral obsequies of the mother of Viscount Motono, Foreign Minister, were performed at Aoyama cemetery with Buddhist rites.

June 28.—A motion of impeachment was moved against the cabinet in the Imperial Diet by the Kenseikai party and a few independents, on the ground that the Government lacked the support of any political party, as constitutional government required, the motion being lost by a large majority.

June 29.—In reply to interpellations in the Imperial Diet the Minister of Foreign Affairs announced that an understanding had been reached with the United States concerning the Note despatched by Washington to Peking, and that the communications between the two countries would be published at the proper time.

July 2.—The Government announced that the total of exports for the past six months reached a value of 708,000,000 *yen* and imports 448,000,000 *yen*, leaving a favourable balance of trade to the amount of 260,000,000 *yen*. Total volume of trade for the term shows an increase of 50 per cent over that of the corresponding period last year.

July 4.—Certain Japanese businessmen, chiefly those connected with the Formosan Sugar Company, decided to organize a South Seas Industrial Company with a capital of 5,000,000 *yen*, the idea being to purchase sugar plantations in Java.

July 9.—Viscount Hanabusa, a Privy Councillor, died, after long service in diplomatic life. He was at one time Minister to Russia and for a long time the president of the Japan Red Cross Society.

July 11.—His Majesty the Emperor attended the graduating ceremony of the Imperial University, and conferred gifts on the most successful students.

July 16.—Baron Otori, councillor to the Japanese Embassy in Paris, was appointed Minister to Mexico; and Dr. Nagaoka of the Foreign Office was appointed to succeed him in Paris.

Admiral Knight, of the American Asiatic squadron, arrived at Yokohama and proceeded to Tokyo to convey the thanks of the United States Government to the Emperor for sending the body of the late American Ambassador to Japan home in an Imperial warship.

July 18.—The Minister of Foreign Affairs tendered a state dinner to Viscount Ishii about to proceed to the United States as head of the Japanese Mission to Washington.

An American architect arrived in Tokyo for the building of the new International St. Luke's hospital of which Dr. Tesuler is director, and for

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which a million *yen* has been collected, the site chosen being that once occupied by the old American Legation in Tsukiji, Tokyo.

July 20.—The Government announced a new invention for the improvement of the wireless telephone, by which conversation can be carried on simultaneously without one party waiting for the other to cease speaking.

The Nippon Yusen Kaisha decided to raise its freight rates on non-subsidized lines to America after August 1st to 20 dollars a ton, after Sept. 1st to 25, and October 1st to 30 dollars a ton.

Commissioners from Roumania, sent to Japan to secure physicians for army service, received the assurance of the government that 100 would be sent in detachments of ten for eight months.

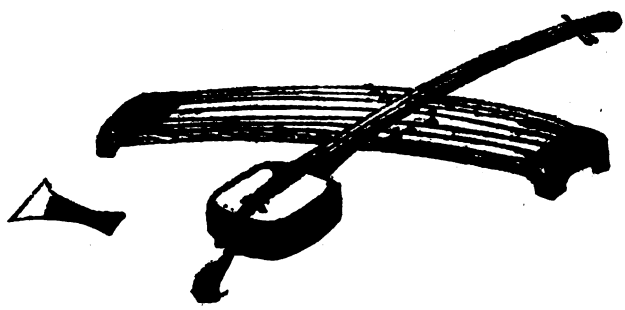
July 22.—A race up Fujisan was conducted, being won by a soldier named Ishikawa, who reached the summit in 2 hours, 37 minutes and 57 seconds, the 2nd place being won by a student in 2 hours, 31 minutes and 33 seconds, breaking all former records.

According to reports from the Tokyo Clearing House transactions for the last six months in deposits amounted to 2,239,314,000 *yen*, and loans to 2,202,-210,000 *yen*, and increase of 685,112,-000 *yen* in deposits and of 513,300,000, *yen* in loans over the corresponding period for last year.

July 23.—The Association for aiding the sick and wounded soldiers of the Allies held a meeting at the Peers Club and announced that some 1,900,000 *yen* had been collected, and steps were taken to distribute the fund among the Allied countries.

A party of primary school teachers was formed for the purpose of making a visit to America to study educational methods, to leave Yokohama on September 18.

July 25.—The funeral of the late Captain Yedo who perished when the British warship *Vanguard* was blown up, took place in Tokyo.



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CURRENT JAPANESE THOUGHT

By THE EDITOR

Anglo-Japanese Alliance

In a number of the *Taiyo* some time ago the Hon. S. Yoneda, M.P. contributed a very interesting essay on the benefits of the Anglo-Japanese Alliance both to Britain and Japan. Setting out with his enthusiastic approval of the Alliance Mr. Yoneda refers to his interview with Mr. Winston Churchill in November, 1915, when the subject was carefully discussed in a mutually appreciative manner; and he goes on to show how the compact has been useful to Japan, especially so during the war with Russia when France might have come to the aid of the northern Power but for the Alliance, and Germany at the same time would probably have attempted to interfere to Japan's disadvantage. The Alliance has also tended to prevent the partition of China, and done much to preserve peace in India. A few Japanese have suggested the possibility of an alliance with Germany, but that is out of the question, especially with a country that cannot be expected to live up to her obligations. The Germans no doubt are clever, but that counts for little if a nation cannot be trusted. Japan is proud to be in alliance with a country that is not only above such tricks as regarding internatioal agreements as "scraps of paper," but is strong enough to enforce her agreements with those who prove false to them. What would the world think of Japan, or of any other country, that could choose faithless Germany in preference to faithful England? Moreover, as Britain and America may be expected to hold together in any emergency, the navy of the one coming to the assistance of the other in time of need, it is wise for Japan to be in with these nations, since she could not hope to stand alone, or even with the aid of other Powers. Japan, too, is dependent on England and America for a sufficient supply of iron in time of emergency; and if the Alliance were broken this supply would not be assured and the empire would be placed in great danger. Of

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course it has to be admitted that there are some difficulties in the way. The growing competition between the people of Britain and Japan in China is one. In the last decade or so British trade in China has increased only about fourfold while Japanese has grown about tenfold. British vested rights in China also threaten to conflict with those of Japan in certain regions, sometimes leading to mutual obstruction. It is the duty of Japan to inquire carefully into the matter, for the Englishman is not likely to claim rights unless they are his; and his ideas of his rights are more important to him than a Japanese is disposed to think. British rights in the Yangtsze Valley began in 1637; and it was Britain that compelled China to open Shanghai to trade and foreign residence; and Britain has had a definite understanding with China as to her rights in that country. It is, therefore, a serious matter to Britain that any one should attempt to interfere with these rights, and no one can wonder if the British assume a hostile attitude toward all who would threaten their rights in the Yangtsze Valley. Britain need have no fear, however, that the responsible authorities in Japan will ever countenance any interference with British rights in China: anything to the contrary is the chatter of irresponsible publicists. Where the danger lies is if Britain should attempt to establish her interests through all South China. This question will have to be adjusted some day between Britain and Japan, as also will the question of the attitude of the British colonies toward Japan. In some of the British colonies antipathy to Japan may reach a stage that will greatly prejudice the Anglo-Japanese Alliance.

Naval Expansion

The total amount which Japan is to spend on naval repletion this year is about 142,000,000 *yen*, of which over 15,000,000 is extraordinary expenditure. This is part of a sum of about 300,000,000 *yen* to be laid out during a period of seven years toward providing what is known as the Eight-four fleet, consisting of eight dreadnoughts and four battle-cruisers to each squadron, and aiming at providing three such squadrons in a certain time. On the war in which Japan is participating as an ally the sum of 329,000,000 has already been laid out, including that provided for in this year's Budget.

Britishers in Japan

Since the British empire became involved in the struggle proceeding in Europe no subjects of

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the nation have taken a keener interest in relief work connected with the war than Britishers in Japan. In every part of Japan where British subjects are found, even if but one, some practical interest has been shown, and the many funds started for support of the auxiliary forces at home have been liberally and constantly upheld, to say nothing of the large amounts invested in British war bonds. In Tokyo, Yokohama, Kobé and Nagasaki British ladies have been holding regular meetings for bandage-rolling and preparation of hospital supplies, and hundreds of useful packages have been despatched to the offices of Queen Mary's Needlework Guild in England, and receipts and letters of gratitute received for them. The Tokyo Branch of Queen Mary's Needlework Guild has alone sent more than 20,000 articles of clothing and about the same number of bandages; and this is a fair sample of what all the branches in Japan have been doing. Subscriptions toward the upkeep of Red Cross beds have also been liberal, and already more than 100 beds have been subscribed for in Japan. The work in Tokyo has been under the supervision of Lady Lily Greene and Miss Greene of the British Embassy, assisted by a staff of willing ladies and gentlemen prominent in the League of Britons Overseas. It is remarkable, too, what a large number of young Britishers from Japan have joined the ranks at home, most of them securing commissions, and all winning praise from superiors in action, one obtaining the V.C. Some, too, have fallen and left vacant places in Japan where they will long be missed.

New International Hospital

Under the leadership of Dr. R. B. Teusler, chief of St. Luke's Hospital, of the American Episcopal Mission, Tokyo, a fund of more than a million *yen* has been subscribed or collected for the purpose of erecting a new international hospital in Tokyo. As the funds are now in hand the work of construction will begin in a few months. Most of the money was given by friends of the proposal in America, with a view to assisting the progress of medical science in Japan, promoting better relations between that ordinary hospitals do not offer and providing a common meeting place for the medical scientists of Japan and America as well as those of Great Britain and other countries. The matter received every sympathy from the leading people of Japan, his Majesty the Emperor heading the Japanese subscriptions with a donation of 50,000 *yen*, and

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liberal sums were also contributed by Japanese citizens, the leaders being Marquis Okuma, Baron Shibusawa, Baron Goto and the Hon. Tokutaro Sakai. The site selected for the hospital is that formerly occupied by the old American Legation near the mouth of the Sumida river in the Tsukiji district just across the canal from the present St. Luke's hospital ground. The new institution will have accomodation for more than 200 patients, with physicians of various nations in attendance, most of the staff, of course, being Japanese. When completed the hospital will be the greatest institution of its kind in the orient, and the only place in the Far East where foreigners can receive exactly the same medical treatment as they would get New York or London. It is not too much to say that only a man of Dr. Teusler's character and ability could have sufficiently won the confidence and sympanthy of the many influential persons providing the means for the erection of such a hospital. He is not only the leading foreign surgeon of the Far East, but has done more than any other individual foreign physician for the promotion of medical science in Japan.

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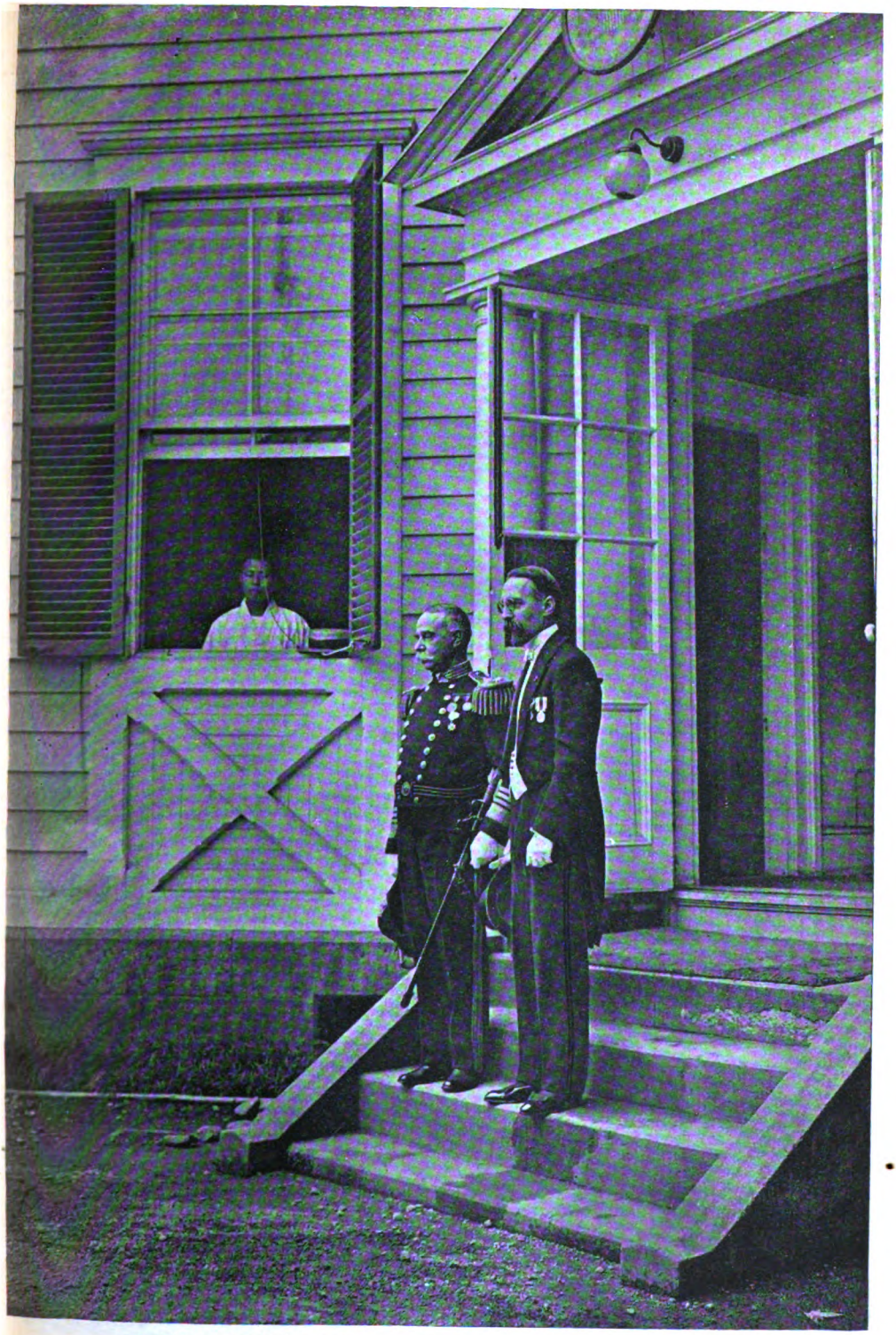

ADMIRAL KNIGHT AND MR. POST WHEELER; THE FORMER AMERICAMS ENVOY WHO RETURNED THANKS TO JAPAN FOR CONVEYING THE BODY OF THE LATE AMERICAN AMBASSADOR HOME ON AN IMPERIAL SHIP; AND THE LATTER AMERICAN CHARGÉ D'AFFAIRES IN TOKYO

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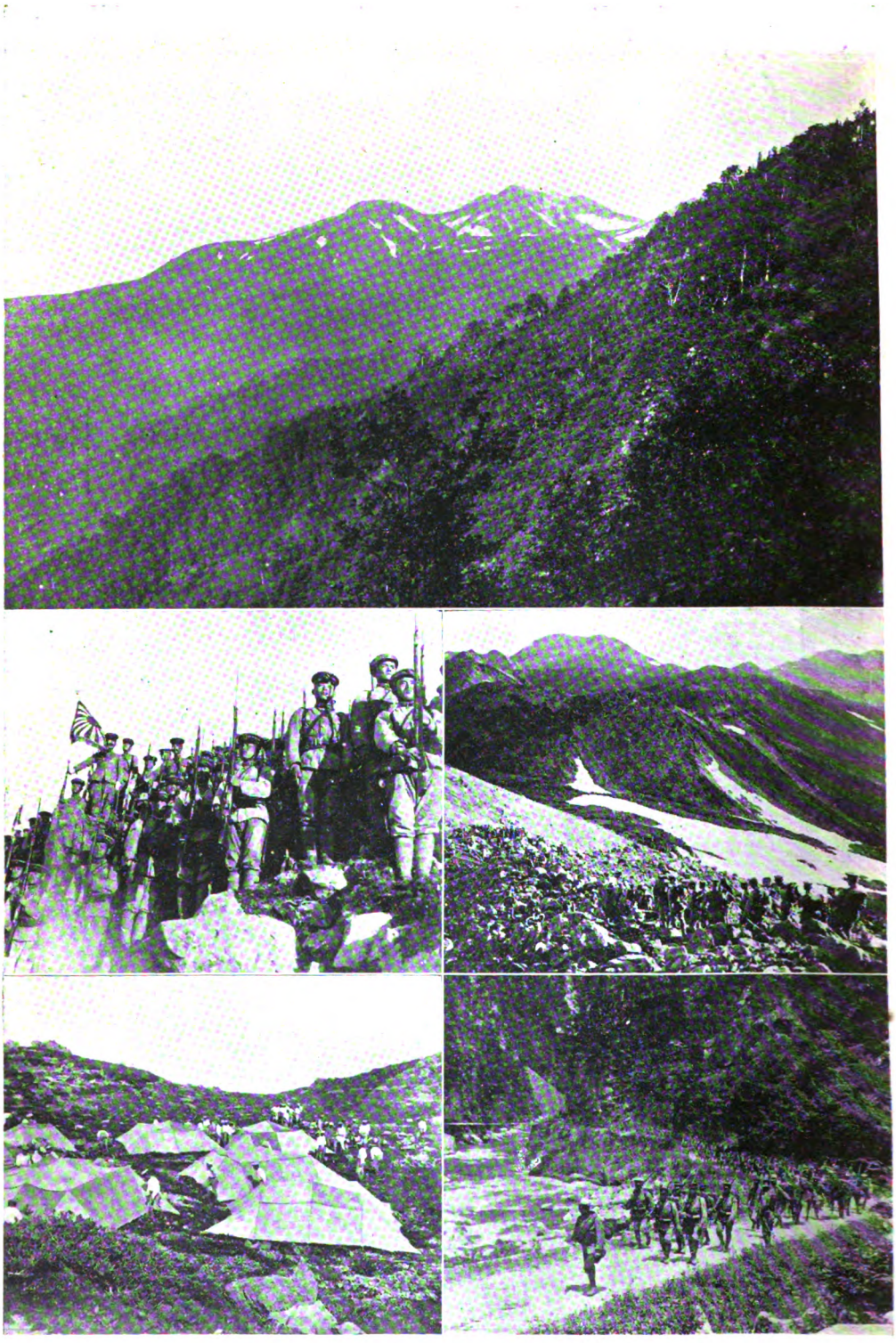

NATIONAL TROOPS CROSSING THE JAPANESE ALPS

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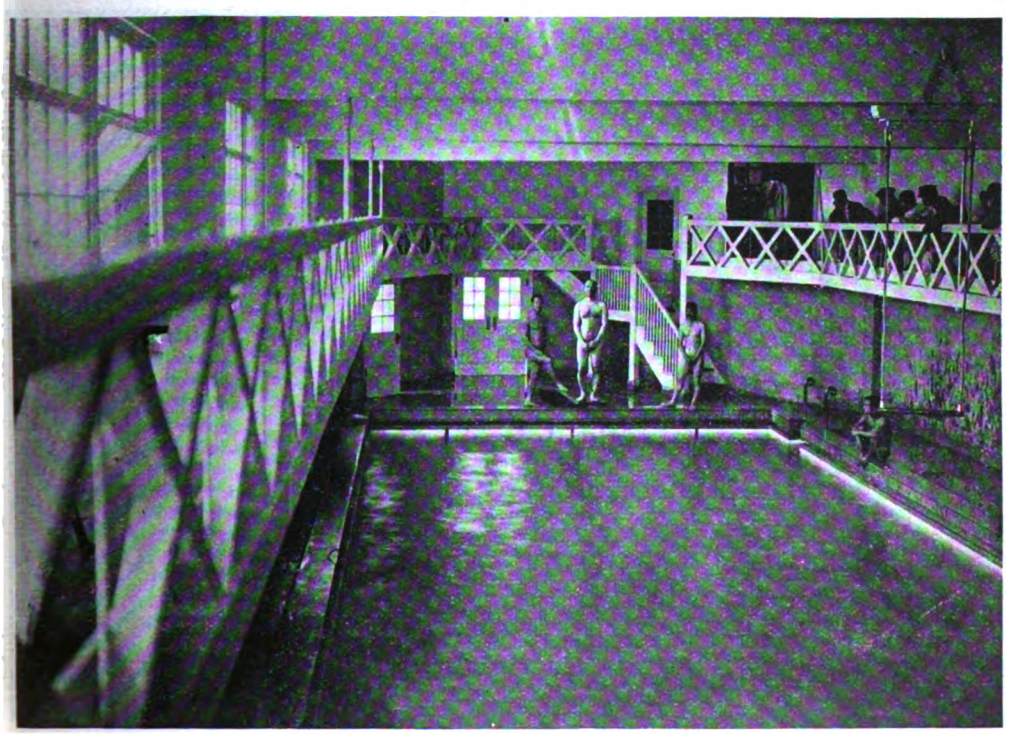
SEASON OF FUJI CLIMBING



NEW SWIMMING POOL AT THE TOKYO Y. M. C. A.

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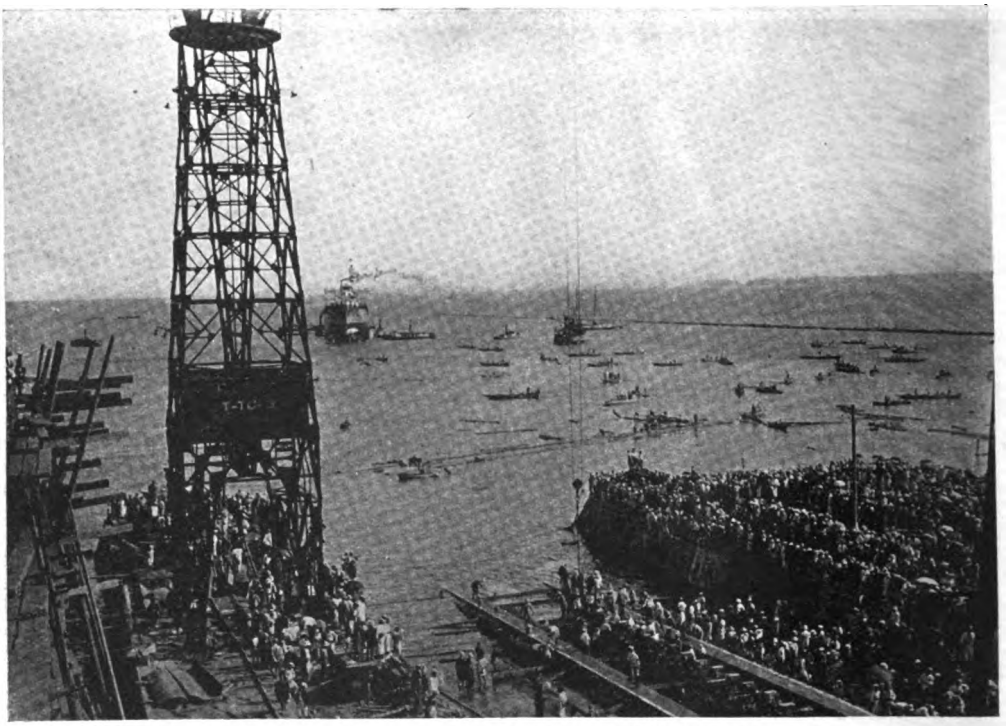

THE NEW ASANO DOCKYARD AT TSURUMI

AMERICAN RED CROSS SURGEONS ON THEIR WAY TO RUSSIA

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